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Lyrics to
The CHART HITS

HELEN WHEELS

WALK LIKE A MAN

LOVE, REIGN O'ER ME

TIME IN A BOTTLE

LET ME SERENADE YOU

WHO'S IN THE
STRAWBERRY PATCH
WITH SALLY

LIVIN' FOR YOU

I'VE GOT TO USE MY
IMAGINATION

LET ME BE THERE

UNTIL YOU COME BACK
TO ME

MY MUSIC

LIVING FOR THE CITY

THE RIVER OF LOVE

COME GET TO THIS

I'M A ROCKER

RIVER

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RED DRESS)

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TONIGHT

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WHEN I FALL IN LOVE

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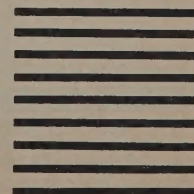
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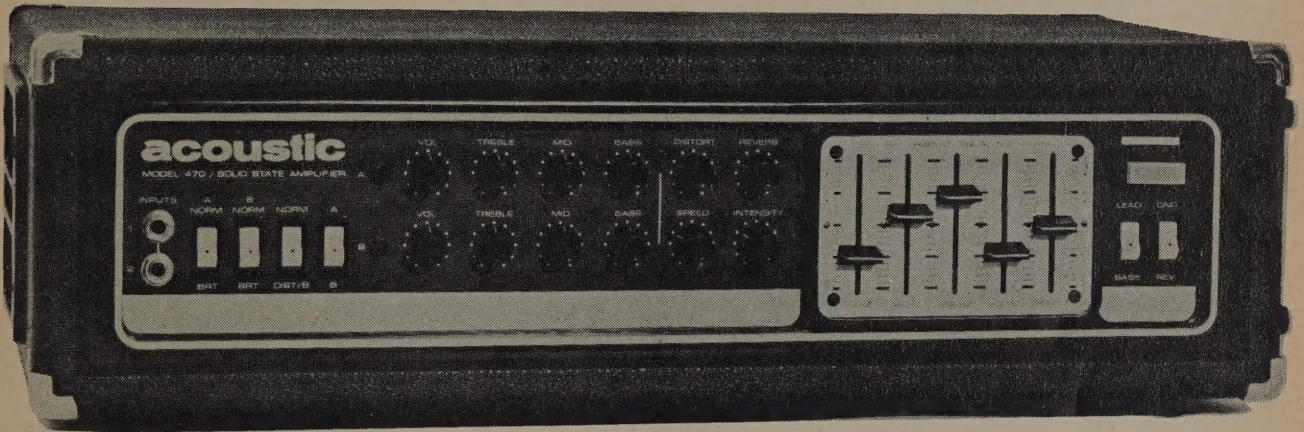
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ELTON JOHN Cover Picture / Larry Schulman

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The Welcome Mat Is Always Out

By Essida Shirley



Brownstone is being given a big promo push.

Barbara Lopez is the lead vocalist for Brownstone.



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"That's because Brownstone is more than a group," one friend of the band told us. "They're a good rock and roll band, all right, but the whole thing is also a lifestyle."

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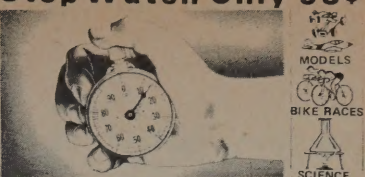
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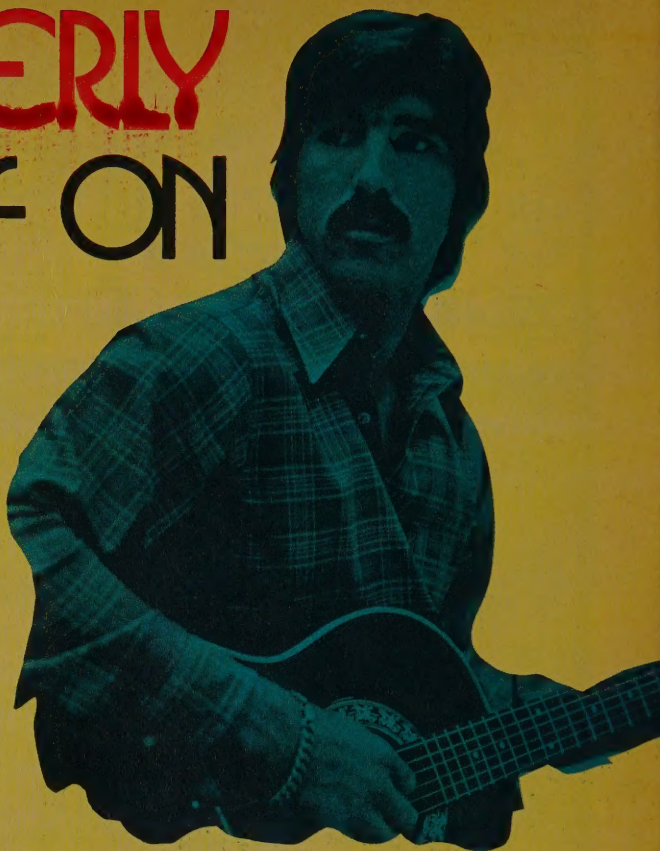
By Barbara Gelman

Jim Weatherly used to be known as a great writer who sang his own songs. With the release of his third elpee, as we go to press, he's suddenly gained the reputation as a great singer, who just happens to write his own material.

Most frequently described as a "country artist," and constantly compared to Glen Campbell and/or Neil Diamond, the truth is that Jim touches everyone who loves music—be it country, rock, soul or pop. Just ask anyone whose career has been helped along by a Jim Weatherly song—like Gladys Knight and the Pips, Lynn Anderson, Vikki Carr, Dionne Warwick, Peggy Lee, Ray Price—you name 'em.

But, as Jim will tell you these days, he likes writing for himself best of all.

Jim Weatherly fans remember, of course, that he didn't actually begin his public career as strictly a writing whiz. He started a group called the Gordian Knot, which never had much trouble making it. Most of their



appearances were played to SRO crowds, and it might have gone on that way a good, long time. But their very success, in a way, led to the big breakup. Everybody seemed bound and determined to take off in their own direction, including Jim.

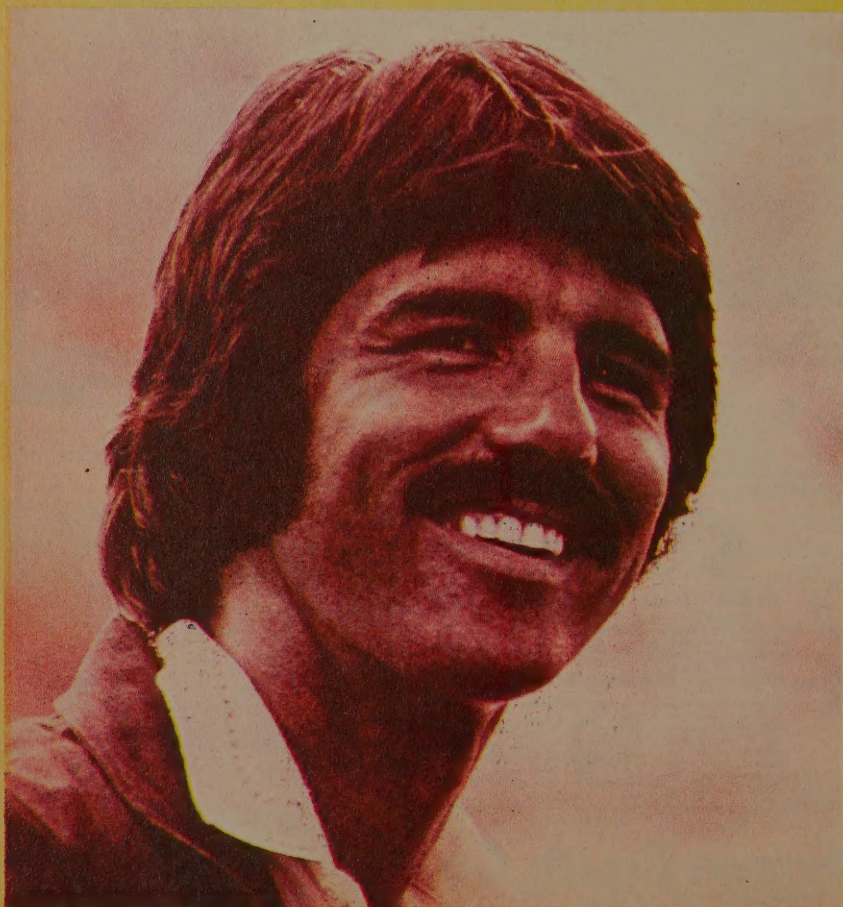
"I wasn't quite sure I wanted to be a member of a group—any group. I wanted to be a solo artist and to get there I started writing for other performers."

Well, that's the way it feels now. But back then, when it was happening, "I nearly panicked."

No need for cardiac arrest, however, since Jim was making quite a few friends for himself with this little outside interest that he had. The interest was football, something he'd shown as great an aptitude for as a child as he had for music. Fact is, he'd played first-string quarterback of the University of Mississippi. And he was good enough to get himself some pro offers from the National League. But a foot injury kept him off the gridirons, and football's loss was music's gain.

"I was really into music by that time anyway," he remembers, "and really couldn't see any other kind of life for me. Music just sort of happened," and at right about the same time football did. He worked one whole summer, in his hometown of Pontoco, Mississippi, to buy his first guitar, and began writing songs somewhere between the ages of 12 and 14. "Some of them were pretty bad," he confesses, but he was into an activity he just couldn't stop.

In any event, as we said, music eventually won out over football, but Jim never did lose his love for the sport. So, while part of the



Gordian Knot, he kept right on playing—in a purely informal, unpro way, of course—at a Beverly Hills park whenever he had time. There he met a young man named Lee Majors, who introduced him to another young man named Jim Nabors, who just happened to have his own music-publishing company. Jim Nabors hired Jim Weatherly, and for two and a half years and 63 songs, they had a very happy relationship.

"That was one of the more rewarding periods of my life," Jim smiles. "I was on salary and *had* to produce songs. I was taking a man's money and I've been taught to give satisfaction for my wages. I couldn't wait for inspiration to hit me. Like they say—genius is one perfect inspiration and 99 percent perspiration."

With the Nabors' organization, Jim learned to produce, and keep right on producing whether he was in the mood or not. But his upbringing, back in that Mississippi country town taught him something too—something he believes gives his music a wide, if not universal, appeal.

"I guess it's true," he says, "that a lot of the best down-to-earth singers and composers came out of country towns. They're grass-roots people and this gives them a closer feeling with simple, fundamental truths—and lies—about life."

On the other hand, he admits, "When you got troubles in New York or Los Angeles, you have them on hard pavement instead of soft dirt. But that doesn't necessarily change the nature of the troubles or, as the case may be, the happiness of the situation."

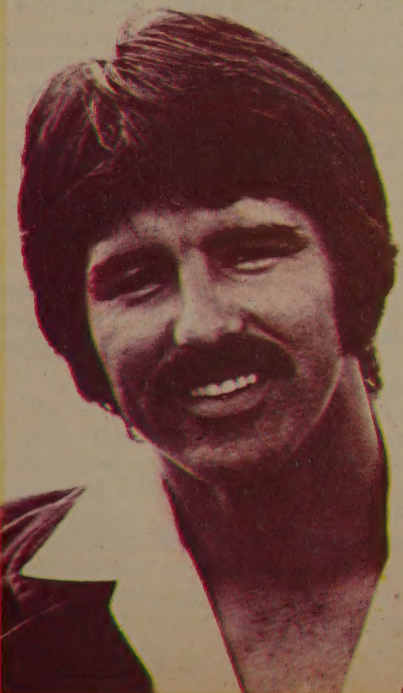
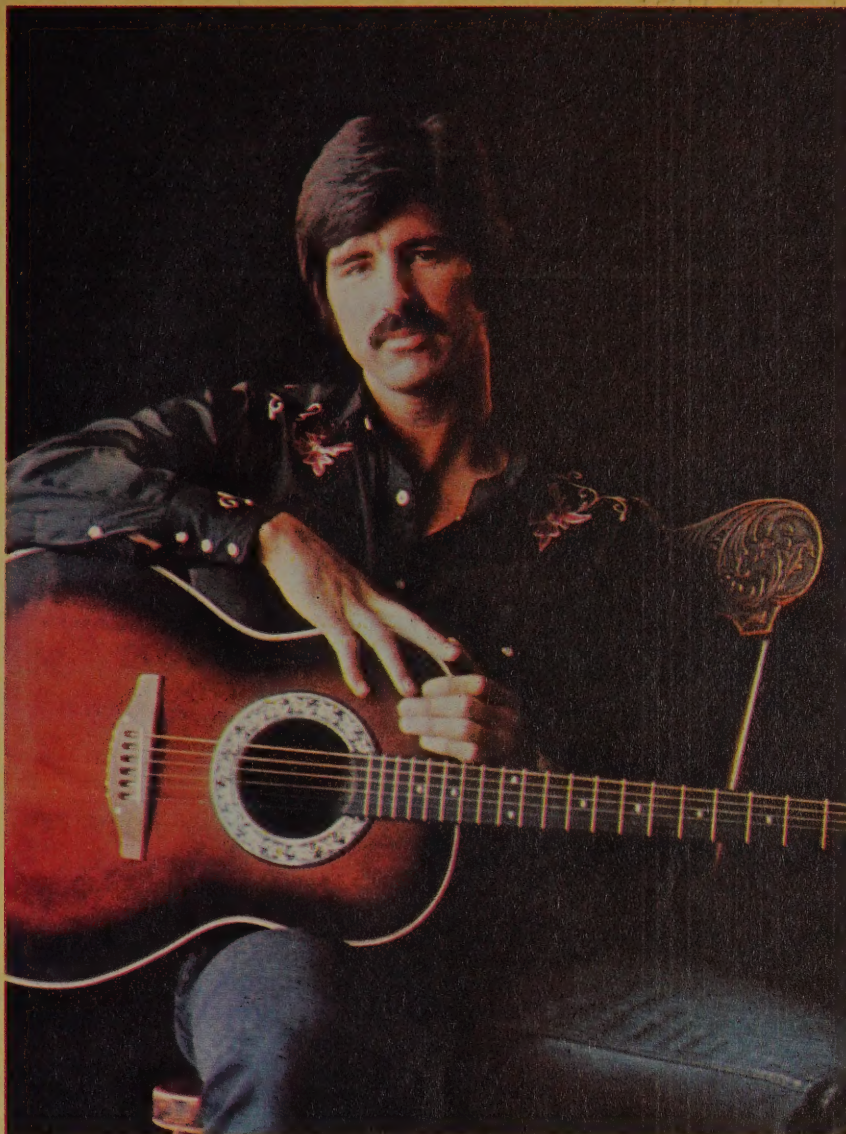
As for his own particular brand of music, "I tell a story as truthfully as I know how. I don't think about or follow trends. It's like a good book—a beginning and an end with something happening inbetween."

As far as not wanting to follow a trend—and he also hates being compared to anyone no matter how great—he feels that you *have* to be original in today's music market and set your own trends. He thinks the listening public has become sophisticated to the point where only groups and performers of unique and undisputed talent will survive, and that in ten years, it will be very, very difficult to anyone to break into the music field.

"Everyone was floored by the initial impact of Presley and the Beatles. Their imitators sprung up in the tens of thousands. But the music and the concept then were so new, the audiences were taken in for a long time by bogus, mediocre, carbon copies.

"But kids today are so acute musically, they can spot an inferior imitative group a mile away. And in a few years, they will really be in the musical driver's seat. So if you're no good or faking it, they'll zap you!"

With two solid elpees under his belt—"Weatherly" and "A Gentler Time"—and a third just waiting to prove itself, it seems fairly certain that Jim's not about to get zapped. And when those ten years in which he predicts only the cream will rise and stay there are up, Jim will probably



be there, floating happily with the best of them. Like it says in the commercial, he keeps getting better—not older—and the best is yet to come.

Of course, with a boy like Jim, you just never know. A versatile talent, he's been thinking a lot about acting lately. And when Jim thinks a lot about something—like football and music—he's usually pretty good at it. On the other hand, Jim says he never abandons anything he's ever really loved. "I'm still a sports nut—basketball, tennis and, of course, football."

And he claims he's still the same guy he was before people started recognizing him as a celebrity. "My life is pretty simple. I see a lot of movies—and get musical ideas from some of them. I'm not a complex person ... oh, I guess I am a pretty complicated guy in some ways. I'm not a great book reader and have to work up the courage to pick up a newspaper and read it these days. But I do it—that's the dues you have to pay for being a human being at this time in history."

But the way Jim really pays—as far as we're concerned—is with his music. And that's quite enough for us.

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By Joyce Becker

HOLLYWOOD ... With one hand on a pen and the other on a microphone, **Paul Anka**, within the space of only three days, signed a contract with Fame Records, recorded his first single for the label and saw the disc, entitled "**Flashback**," distributed throughout the United States by United Artists Records.

European distribution of "**Flashback**" will follow, immediately.

Produced for Fame Records by Rick Hall, "**Flashback**" was recorded by Anka in Muscle Shoals, Alabama. It marks the first time **Paul Anka** and **Rick Hall**, old friends, have worked together as artist and producer.

HOLLYWOOD ... Debut single by **Friends**, MGM Records group comprising **Michael Lloyd**, **Darryl Cotton** and **Steve Kipner**, will be "**Gonna Have a Good Time**" and "**Would You Laugh**." Songs were written by the group members, who also produced.

Lloyd, making his performing debut, achieved 12 Gold records and a Grammy award as a producer, with 15 singles and 12 albums moving onto best-seller lists. **Cotton** formerly was lead singer with Australia's top-ranked group, **Zoot**, while **Kipner** scored five consecutive hit singles while performing with the group **Tin Tin**.

Friends is managed by the **GTO** organization.



Friends Make Music! We Believe In Friends!

NEW YORK - With their latest Bell single "**Say, Has Anybody Seen My Sweet Gypsy Rose?**" topping the charts for **Dawn**, featur-

IT'S WHAT'S HAPPENING

ing **Tony Orlando**, the ragtime-rock concept that producers **Medress** and **Appel** saw as an exciting new direction for the incredibly versatile group, has become the basis for the trio's new album.

From **Overture to Reprise**, "**Dawn's New Ragtime Follies**" is set as a revue. Special material in the rag-rock idiom has been prepared by the group's writers, **Irwin Levine** and **Larry Brown**, with additional original contemporary ragtime tunes being supplied by **Medress**, **Appel** and **Sandy Linzer**.

Act I continues after the opening "**Overture**" with "**Steppin' Out, I'm Gonna Boogie Tonight**", "**Say, Has Anybody Seen My Sweet Gypsy Rose?**", "**If It Wasn't For You Dear**" and "**Sweet Summer Days Of My Life**".

Act II opens with "**Who's In The Strawberry Patch With Sally**", a new ragtime - reading of **John Sebastian's** "**Daydream**", "**Atlanta**", "**Ukulele Man**", "**You Say The Sweetest Things**" and closes with a "**Strawberry Patch**" reprise.

Bell Records has designed an album package that fosters the revue concept in every particular. Front cover design has a definite "roto-gravure" feel in terms of color, type face and the oval "framed" picture of **Tony Orlando** sporting straw hat and cane flanked by **Telma Hopkins** and **Joyce Vincent** on a "vaudeville stage". The backdrop and pose are reminiscent but the group is most assuredly contemporary. The LP's back cover lists credits in Playbill fashion flanked with "songsheets" for each tune in the album.

Dawn's stage act has been re-blocked by **Rene de Knight**, musical director for the 5th Dimension, to reflect the album concept, and utilizes costumes from the ragtime era.

Bell Records has mounted a specially designed advertising and promotion campaign following the "revue" and "ragtime" themes for every level of the album's exploitation and in support of **Dawn's** personal appearances.

The project is a striking example of the return to visual performance values on stage which has lately been sparking pop and rock. **Tony Orlando**, lead singer of **Dawn** says, "You can call the music 'rag-rock' but the stage performance is really vaudeville, music-hall, 'straw-hat'. I'm all for it. I always tried to assume a character when working on stage, to

act a little bit, and this new idea gives me a chance to do more of it. I think it'll make things much more fun for the group and for the audience. Going back to the idea of giving a real show for the people is something that's been overdue in rock, because musicians - when you come right down to it - are entertainers, and they should always try to be entertainers."



Our own **Joyce Becker** (r) poses with **Lanie Kazan** and her record producer **Steve Metz** at **Lanie's** recent opening at the **Waldorf Astoria** in **New York**. It was **Lanie's** first appearance in well over a year, and, according to **J.B.** she was super-smashing.

HOLLYWOOD ... **Grand Funk Railroad** was honored at the Crystal Room of the **Beverly Hills Hotel** on occasion of their **R.I.A.A.** certified million - selling single, "**We're An American Band**," and the group's ninth consecutive **R.I.A.A.** certified gold album, also titled "**We're An American Band**." Some 250 guests cheered as **Bhaskar Menon**, President of **Capitol Industries**, presented the group with plaques denoting the gold awards.

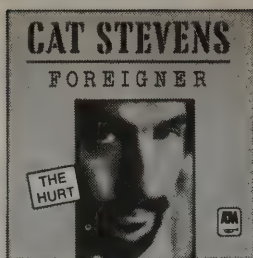
Grand Funk's gold album history began with the release of their first LP on the **Capitol** label and has proceeded nonstop ever since. "**We're An American Band**," however, is the group's first gold single and has occupied top chart positions for many weeks - establishing yet another **Grand Funk** precedent.

LOS ANGELES ... The **State Labor Com-**

(continued on page 44)



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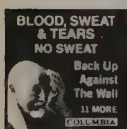
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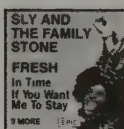
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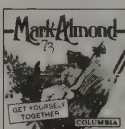
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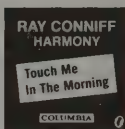
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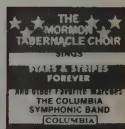
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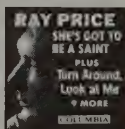
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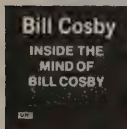
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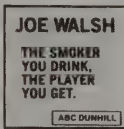
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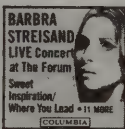
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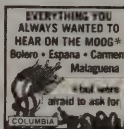
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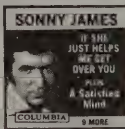
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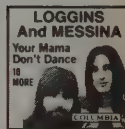
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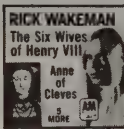
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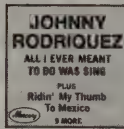
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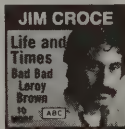
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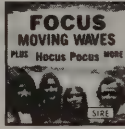
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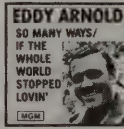
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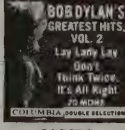
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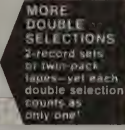
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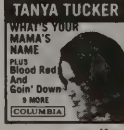
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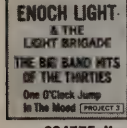
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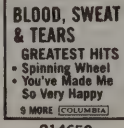
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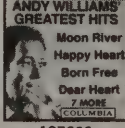
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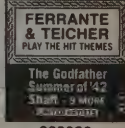
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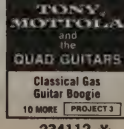
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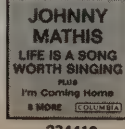
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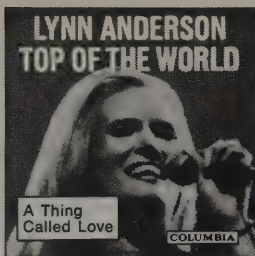
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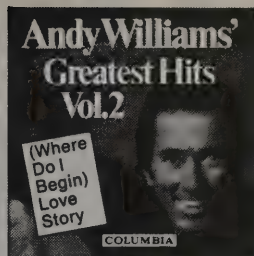
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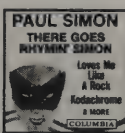
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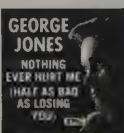
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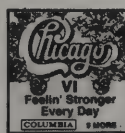
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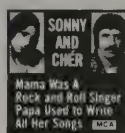
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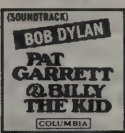
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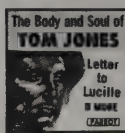
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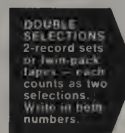
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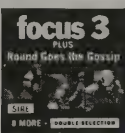
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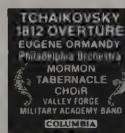
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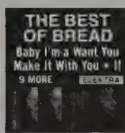
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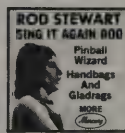
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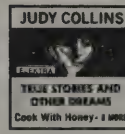
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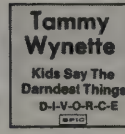
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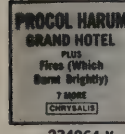
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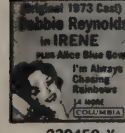
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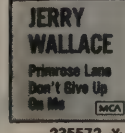
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You may accept or reject selections as follows: every four weeks (13 times a year) you will receive a new copy of the Club's music magazine, which describes the Selection of the Month for each musical interest...plus hundreds of alternate selections from every field of music. In addition, about four times a year we will offer some special selections (usually at a discount off regular Club prices). A response card will be enclosed with each magazine.

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You will always have at least 10 days in which to make a decision. If for any reason you do not have 10 days in which to decide, you may return the regular selection at our expense and you will receive full credit for it.

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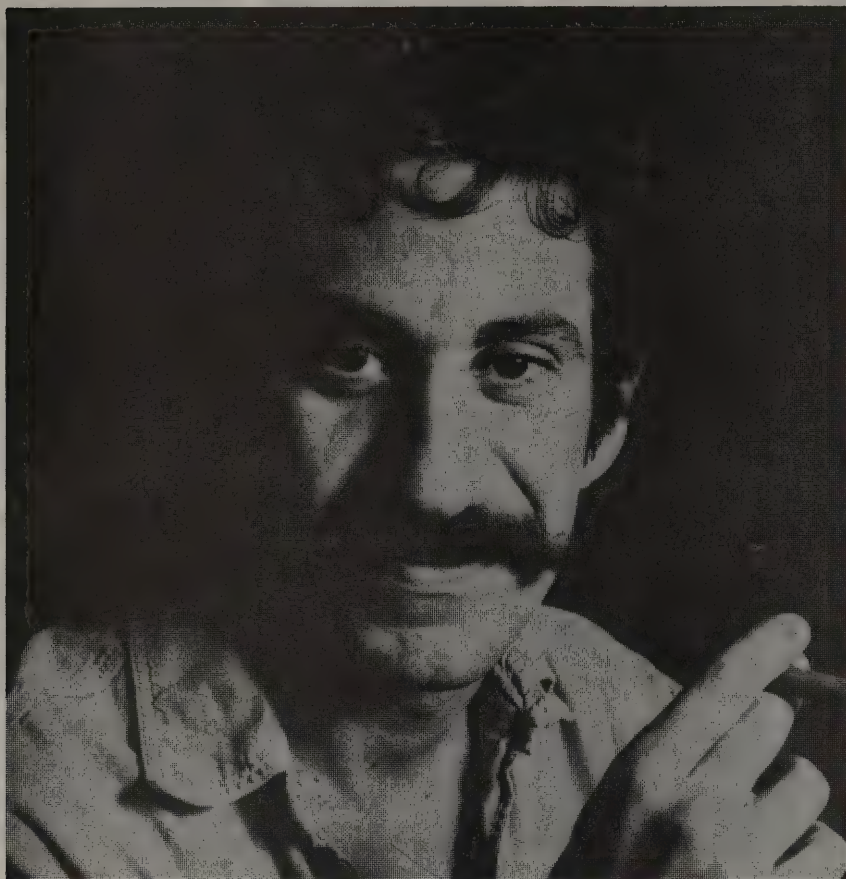
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JIM CROCE



Croce died in prime.

Jim Croce, as a tragic number of contemporary music stars have done, including Buddy Holly, Otis Redding, Janis Joplin, Jim Morrison, Duane Allman, and Jimi Hendrix, died in his prime. He was killed in an explosive plane crash Thursday night, Sept. 20.

Also killed in the crash were accompanist, composer Maurice Muehleisen, manager Dennis Rast, booking agent Kenneth Cortese, comedian George Stevens, and pilot Robert Elliott.

Their twin-engined, chartered plane exploded after hitting a tree some two hundred yards past the runway while attempting to take off from the Natchitoches, La. municipal airport.

Croce's company had just completed a performance before a crowd of 2,000 at Northwest Louisiana University.

Nearing the end of a long and strenuous college concert series, they were to have soon returned to their individual home bases for their first rest break in over a year of touring.

Fondly remembering his next-to-last concert.

As music aficionado and neophyte staff writer for the Mississippi State University newspaper, the Re-elect, I attended Jim Croce's next to last concert. I went having limited knowledge of

contemporary and with background information on Jim Croce.

I remembered him from a few television appearances, as looking like a Jewish gnome who performed with refreshing elan. I also recalled that of his songs I had heard they all had a similar ring to them. However, there was something about the easy to enjoy nature of his music and his engravating stage presence that caused me to also think of him as someone rather special.

Jim Croce projected immense personal enjoyment of what he was doing. His delight with his own foot stomping, ragtime music with the humorous, but often telling lyrics was contagious and I had caught the bug.

Not since attending a Joan Baez concert in Memphis had I looked forward to a performance with such pleasant feelings of anticipation.

The atmosphere in rococo Whitfield auditorium on the MSCW (Miss. St. Coll. for women) campus (Columbus, Miss.) was antiseptically wholesome.

Gleeful coeds set a politely eager tone for the cross-sectional audience sprinkled with an occasional teenybopper and grandparent.

Generous applause from the capacity crowd greeted the unassuming announcement that "ladies and gentlemen, from San Diego, California, we have

ABC Dunhill recording artist Jim Croce.

Applause melted with cheers as Croce strolled on stage and stood grinning winningly at his enthusiastic fans.

With a mischievous twinkle he launched into his program by rhythmically entoning a facetious ditty about the life and times of "Rabbit Roy (That Stock Car Boy)". Croce's spare but skilled accompaniment for this number was his own acoustical guitar chords and the pleasingly modulated vibrations of the lead electric guitar of close friend Maurice Muhleisen. The Jim Croce show was on the road. Our trip with him was to last 75 precious, fleeting minutes. During this time he enthralled the audience with melodies and musings drawn from his richly varied experience.

We were all educated a little that evening as with words of humorous compassion strained through a clipped south Philadelphia accent Croce talked and sang of roadside bars, roller derby queens, car wash blues, and west coast turnarounds.

He tapped and then enriched our shared experience with people and their sometimes peculiar provincial aspirations.

He sang of folks who frequent common places that carry trite names such as the Do Drop In, The Top Hat, etc. Places they go to wrestle with the diminution of their modest dreams.

In a brisk, syncopated tune called "The Top Hat Bar And Grill," he fondly recalled the swinging appeal of a place in which he inauspiciously moonlighted for five years before his belated rise to stardom.

It was at the Top Hat that he met the subject of another song, his "Roller Derby Queen", as she sat listening to him pick and sing. As he described it "there she was a vision of jello with skin, with her platinum blond beehive hairdo (swirled in honor of the dairy queen) and an ace bandage around her elbow." He immediately felt himself "falling in like with her," which as he explained is slightly more physical than falling in love. That is he "fell in like" until he noticed her state trooper boy friend nearby. "You've seen the type, with hair clipped so short that with his hat off he looks like a felt tip pen."

His unrequited ardor waned within the relatively safe confines of the chicken wire screen in which he was encased for protection from thrown whiskey shot glasses. He said that he'd rather be accused of being chicken than to sustain arched gashes over his eyes predisposing him to the constant look of surprise that he had seen in some journeymen performers who had gone unprotected.

So went Croce's jiving but non-condescending chatter for the evening.

After two rock tunes, as naturally as the former truck driver would have been in gearing down behind the wheel of a double clutching diesel, he hit low, low

gear for the descent into a song called "Those Low Down Mindless, Steadily Depressing, Working At The Car Wash Blues".

The pace quickened again with a Dave Dudley type trucking song which described the effect of pills called, west coast turnarounds. He commented that the pills make drivers feel so good that they prop broom sticks against the accelerator so that they can keep time to radio music with their feet as they sing to the windshield."

Adding a country twang to his voice, Croce moaned about a regrettable encounter with a wife stealer, in a tune called "He's Sure Got A way With Women and He Just Got Away With Mine." His haunting hit "Operator (That's Not How It Feels)," also had a soft country sound, but his other ballads are more like the folk strains of Dylan, Simon, or Lightfoot.

He rendered a touching version of his fugue-like composition entitled "Thursday."

In "Photographs and Memories" he told of a love affair who's fiery glow is sorrowfully reduced to ashes.

But just as Jim Croce never lingered anywhere very long, he quickly moved from the melancholy of "Photographs" to the upbeat of "Tomorrow's Going To Be A Brighter Day." Then with self-mocking defiance ended his concert with the ebullient encore, "Don't Mess Around With Jim."

Many of us hopeful for yet another tune filed reluctantly from our seats. As we did so I quizzed a denim dressed female who walked up the aisle beside me about what she thought of Croce's performance. She quickly replied that "his music is enjoyable and that's what it's all about, isn't it. I also find it refreshing that he is so ugly," she added candidly.

Croce entertained not only with his music that evening but also with his gift for drawing clever similes and analogies. As part of one story he mentioned a car of his that was so dented it looked like a raisin. In another, he compared one particularly boring situation to an army film he had seen on how to operate a flashlight. He elicited giggles turned to guffaws when he likened people's tacitly-shared experiences to the phenomenon of peeing in a swimming pool, something that many people do but few admit. "It's one of those hidden things that binds us all together", he added wryly.

As the subsequent interview with him was to confirm, all of Croce's work bears the mark of a man who has been through much of what he describes. Who but someone exposed to the gut level existence as found in south Philadelphia, could metaphorically remind us, as he does in "Leroy Brown" that there's "nothing meaner than a junkyard dog" or than the poolroom toughs he comically mimics as threatening to cut each other "long, wide, deep, and often".

As I waited while Croce patiently signed autographs for the many wellwishers who had gathered around the

proscenium, I reflected briefly on the childlike sensitivity that this remarkable performer still managed to nourish within himself. He understood very well the valuable friends that laughter and song can be in getting through hard times. It was in the middle of thinking that this notion was largely what he was trying to convey in his music, that he slouched down tiredly on the piano stool in front of me and his last post performance interview began.

Dressed in his second outfit of the evening, a pink tank shirt and jeans, he held a cigarette as three of us alternately questioned him.

Question: Jim, is there anyone you have modeled your music after?

Answer: "Yes, many. "There was always music around my house." I enjoyed and admired the music of Fats Waller and Eddie Lang. Such people as Merle Haggard and Jerry Reed are contemporary influences."

Question: Your music doesn't fit any particular category does it?

Answer: "No, I sing some country, rock, blues, folk, ragtime, and sometimes a mixture. It appears to appeal to all ages. We have done well in the foreign market. Our European tour was successful. (A correspondent from the leading newspaper in Germany called me seeking information for a feature story on Jim, somewhat confirming the interest he had indicated generating abroad.)

It's just good ole footstomping music that I'm very glad people happen to enjoy.

You know I read music only haltingly so I do most of my composing on a cassette."

Question: Do you really enjoy what you are doing as much as you seem to?

Answer: "Yes, that feeling we get going, that is between the audience and myself is what it's all about. I don't enjoy all the traveling. If I could just do the gigs and that was it, it would be great. We have been touring for the strenuous, Ulyssian period of over a year without returning to home base. However we are due to wind up this tour soon."

Question: Who is Jim Croce? How would you describe yourself?

Answer: "I'm just me, plain folk, just like everybody else."

Question: You have done many jobs. What are they?

Answer: "Truck driving, construction work, writer of commercials for a radio station, disk jockey, teaching, I graduated from Villanova with a BS in Psychology." (He didn't mention his enrollment in medical school.)

Question: How were your experiences as a special education teacher?

Answer: It really wasn't special education. They went around to all the other classes looking for their behavioral problems and then gave them to me. It was survival training. Somehow I made it through the year. A couple of beers before starting some mornings helped a little. I once had a student say, "hey man I'm gonna kill you, then I goina slash yer

tires cause I get out of school fore you do".

Question: When did your career start?

Answer: "In 1965, when my wife and I collaborated on a recording then ignominiously called "Jim Croce", now selling for \$.68 in the supermarkets. Following that there was quite a lull, then I recorded "Approaching". Next was "Don't Mess Around With Jim" and then "Life and Times". I completed a new album just last Friday."

Question: What's it's name?

Answer: "I've Got A Name" (The only album in which he hasn't written all the songs.)

Question: There is much imagery in your songs and speech. Do you do other writing?

Answer: "Yes, Haiku (a delicate poetry form) which is as you know practically all images."

Question: Jim, do you think you have it made?

Answer: "No, certainly not, if you think that, it's down hill the rest of the way, isn't it? There is so much more that I want to do; get into the piano; compose more, that is unless something falls apart."

I'm sure Jim would have willingly talked longer but with his managers reminder of just a few more questions the interview trailed to a close.

With the parting handshake I muttered to Jim that I too had toiled in special education.

This cued him into a few quips about his further adventures in his teaching assignment.

As he turned mid my laughter, the tattooed monarch butterflies I noticed perched on back of his shoulders somehow fit the whimsical nature of the man. Tragically they as well as their genial host were to soar freely for the last time that night.

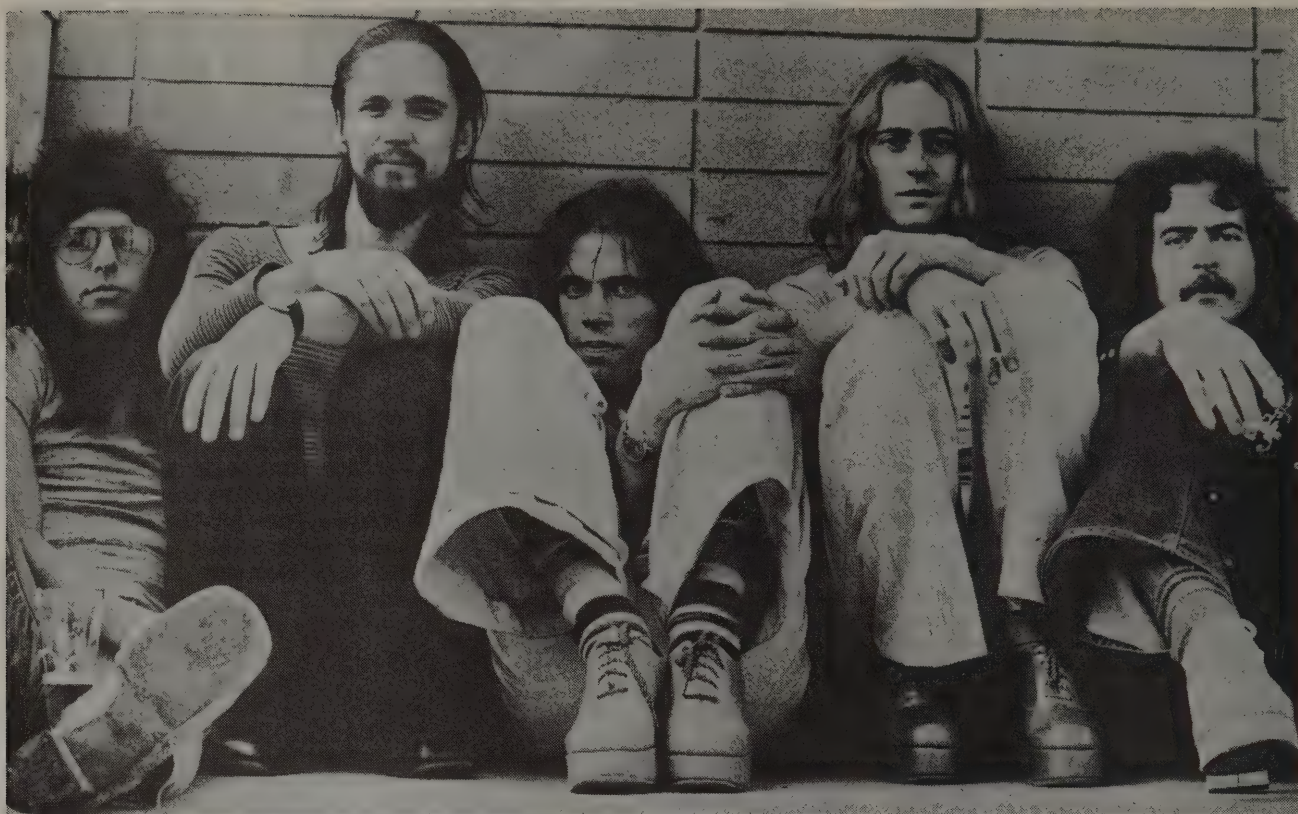
Many critics are skeptical that any enduring poignancy can be generated within a pop concert format.

I'm really not sure what combination of mood, timing, and performance challenges, or serves to create the exception to such a belief but I now sense that I was witness to that combination on Wednesday evening Sept. 19 at Jim Croce's next to last concert. I will remember it as the evening an accomplished pop cultural lyricist, musician and performer enchanted an audience as he artistically wove together humorous anecdotes with restrained laments about heartbreak, renewal, and celebration.

Reminiscing about that experience, one particularly arresting moment comes to mind. It occurred when Croce assured the reverently hushed audience that "Tomorrow's Going To Be A Brighter Day." We listened and we believed. Thanks to the legacy of his light, rippling tunes and the honest insights of his ballads, there's a little better chance that it will be too.

Jim Croce was a genuinely sincere and original artist. He was a major talent who will be sorely missed.

CTP



A STORY ABOUT STORIES



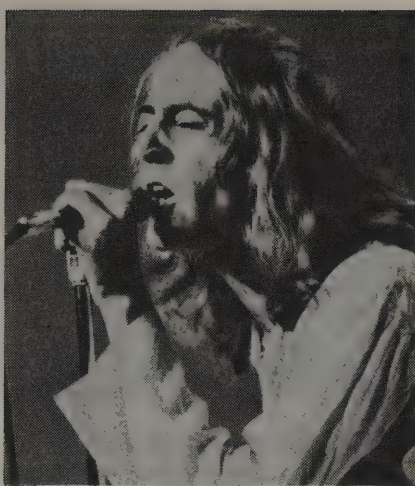
Two years, five singles, three albums, and 3,000,000 records later, **Stories** have finally established themselves as a major force in pop music. The success of **I'm Coming Home**, **Brother Louie**, **Mammy Blue**, and their albums, **Stories**, **About Us**, and **Traveling Underground**, have insured **Stories** a place in rock history.

In a recent interview with **Stories**, Ian Lloyd gave a brief history of the group. "Starting out two years ago, Lloyd said, Michael Brown (Left Banke-Walk Away Renee-Pretty Ballerina) and myself started writing songs together. When we had gotten enough material together Michael and I felt a group would be the best vehicle, in which to expose our songs to record companies."

It was at this point that two longtime friends, Bryan Madey (drums) and Steve Love (guitar) joined the group. "An early desire on all of our parts to be rock stars, admitted Lloyd, was the common ground on which the group was formed. While looking for a name, he continued, **Stories** was picked because of its accurate description of the kind of music we were writing. Each song a story in itself, and each song we hoped to record, a different record in itself."

Their first break came when advertising executive Dominick Sicilia agreed to manage them. Through him they signed with Buddah Records and immediately began work on an album for its subsidiary Kama Sutra Records. What followed was a pleasant album (**Stories**), and as Lloyd describes it, "a single that didn't have much to do with the groups sound either live or on record." The song **I'm Coming Home** made Top 40 on the National Charts basically by being a regional success rather than a national success, (strong record sales in the south and the mid-west).

Bryan Madey explained that at this time some reviewers were making comparisons between **Stories** and the early Beatles. Said Madey, "Sure it was a great ego trip, but it was basically concerned with Michael's writing and not the group as a whole."



Ian Lloyd

Stories next album took them to England, where they recorded what was to be their last album as a four man group. Two singles preceded the release of the album **About Us**. **Top of the City** and **Darling** which was a moderate success, reaching the low hundreds on the national charts.

After the release of **About Us**, Michael Brown facing personal problems decided to leave the group. "The problem said Lloyd, was two-fold. Michael was our keyboard player and co-writer along with myself of all of our material. We knew we needed a new keyboard player, but we weren't thinking in terms of any other instrument." It was then that manager Sicilia came up with the idea of making Lloyd leave his bass guitar and become primarily the lead singer. Lloyd was reticent about "leaving the security of the bass to stand naked in front of the audience, with only the microphone separating us."

He began to change his mind when in his words, "we found a great bass player in Kenny Aaronson, (formerly of Dust), and a superb keyboard player in Ken Bichel. When I realized how tight the group was getting with the two new members, I began to feel more comfortable in my role as lead singer."

During this period of readjustment Madey, Love and Aaronson were being put to good use as studio men for producers Kenny Kerner and Ritchie Wise (Gunhill Road, Gladys Knight). At this time they were doing rhythm tracks for a soon to be released album by black magic singer Exuma. One of the songs they were to record was a personal pick of Buddah President Neil Bogart. The song, an import from England by a group called Hot Chocolate, was called **Brother Louie**. After reaching #1 on the English charts it was decided that it would be the perfect single Exuma needed to break into the pop market.

Stories preceded to lay down a rhythm track. Lloyd continues, "I came into the studio to do a reference vocal-so Exuma would know how the song went. After one take all I could think of in my mind was **BROTHER LOUIE—STORIES-**

SINGLE-HIT. After my vocal was complete the tape was played for Neil Bogart. Well, to put it mildly, he flipped completely over it. He wanted to release it immediately, but not by Exuma, but by us.

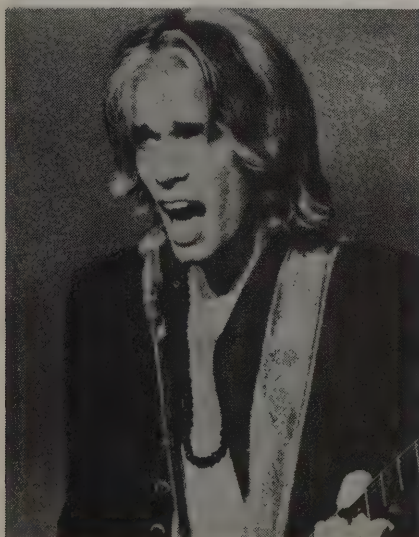
I begged him to let me put down another vocal, explaining that the one he had heard was only a reference vocal. He agreed, and to coin a phrase, the rest is history." As in history though, things change. Since **Brother Louie**, **Stories** have scored with **Mammy Blue** and an album, **Traveling Underground**. They've also changed management, now being handled by Sid Siedenbergl (Gladys Knight and the Pips). Major concert appearances such as Carnegie Hall in N.Y. and such prestigious network television shows as, **Midnight Special** and **In Concert** among others, have shaped **Stories** into a group, not only reflecting the times they live in, but also trying to affect the times.

Reflecting on **Stories** role in music, says Lloyd, "We as a group reflect our audience, but even more we reflect the time in which we live. As an example, our new album cover as outrageous as it may seem, reflects the music that we are playing now. Where are we going? That's hard to say, but we hope that our audience will grow with us and accept us for our music as a whole and not as individual parts that make up the whole."

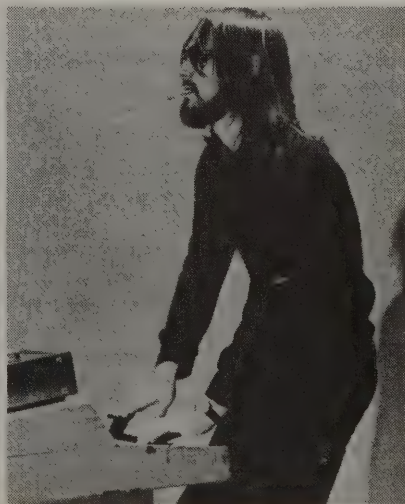
Whether or not **Stories** accomplishes what they have set out to do depends a great deal upon the makeup of their record buying audience. Time and time again successful rock groups are reminded not to change the sound they've built their reputation on. Most observers in the music business agree that the decline of such super groups as the Beach Boys and the Association were heavily influenced by the drastic change their material took from the hit sounds they had recorded originally. To pre-suppose **Stories** will wind up as a misdirected group searching for an audience would be complete speculation. We can only hope that these **Stories** have a happy ending.

By Steve Goldrich

HP



Steve Love



Ken Bichel

PROGRESSIVE ROCK SONGS

LOVE, REIGN O'ER ME

(As recorded by The Who)

PETE TOWNSHEND

Only love can make it rain
The way the beach is kissed by the sea
Only love can make it rain
Like the sweat of lovers laying in the fields.

Love reign o'er me
Love, love rain on me
Reign o'er me.

On the dry and dusty road
The nights we spend apart alone
I need to get back home to cool, cool rain
I can't sleep and I lay and I think
The nights are hot and black as ink
Oh God I need a drink of cool, cool rain.

Only love can bring the rain
That makes you yearn to the sky
Only love can bring the rain
That falls like tears from on high.

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LIVIN' FOR YOU

(As recorded by Al Green)

AL GREEN
WILLIE MITCHELL

I guess there's no good reason for livin'
But I'll keep on livin' for you babe
There's nothing else to do babe
But spend my life holdin' and lovin' you.

I'm tired of the bright ideas about leavin' me
When you know you're not goin' no where
But here with me, here with me.

I'm livin' for you
Givin' for you
Waitin' for you
Layin' for you
Prayin' for you
Workin' for you.

If I ask you more than one million times to forgive me
You'd think of a reason why
That you should make me cry
Walk out and say goodbye
Away from me.

I'm tired of the bright ideas about leavin' me
When you know you're not goin' no where
But here with me, here with me
I'm livin' for you, givin' for you
Givin' for you, layin' for you
Prayin' for you, workin' for you
Everything I do, everything I do
Has to do with you
Something to do with you, do with you.

Stop and think of just how good I've been to you baby
Please
Not causin' no trouble for you babe
The story can't be true babe
How can I convince you babe
But just tell you the truth.

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I'VE GOT TO USE MY IMAGINATION

(As recorded by Gladys Knight & The Pips)

GERRY GOFFIN
BARRY GOLDBERG

I've really got to use my imagination
To think of good reasons to keep keepin' on

Got to make the best of a bad situation
Ever since the day I woke up and found out that you were gone.

Darkness all around me
Blockin' out the sun
Old friends call out to me
But I don't talk to no one
Emptiness has found me and it just won't let me go
I go right on living, but why, I just don't know.

I've really got to use my imagination
To think of good reasons to keep keepin' on

Got to make the best of a bad situation
Ever since the day I woke up and found out that you were gone.

Staring down reality, don't do me no good
'Cause our misunderstanding is too well understood
Such a sad, sad season, when a good love dies
Not a day goes by when I don't realize.
(Repeat chorus)

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WALK LIKE A MAN

(As recorded by Grand Funk Railroad)

MARK FARNER
DONALD BREWER

Walk like a man, talk like a man
Walk like a man, hey baby you can call me your man.

Little girl ask me, what am I gonna do
When I get old and blue and worn clear through
And I say by that time I ought to be in my prime
I'm gonna strut like a cock until I'm ninety-nine.

Walk like a man, talk like a man
Walk like a man, hey baby you can call me your man.

Sometimes I feel it's gettin' late
In life all that settlin' down can wait
Till my routine days all seem the same
Right now gotta get out, gotta make my game.

Walk like a man, talk like a man
Walk like a man, hey baby you can call me your man.

Walk like a man, talk like a man
Walk like a man, hey baby you can call me your man.

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PROGRESSIVE ROCK SONGS

HELEN WHEELS

(As recorded by Paul McCartney)

PAUL McCARTNEY
LINDA McCARTNEY

Said farewell to my last hotel
It never was much kind of abode
Glasgow town never brought me down
when I was heading out on the road
Carlisle City never looked so pretty and
the Kendal freeway's fast
Slow down driver want to stay alive
I want to make this journey last.

Helen, hell on wheels
Ain't nobody else gonna know the way
she feels
Helen, hell on wheels
And they never gonna take her away.

M6 south down to Liverpool
Where they play the west coast sound

Sailor Sam he came from Birmingham
But he never will be found
Doing fine when a London sign
Greets me like a long lost friend
Mr. Motor won't you check her out
She's got to take me back again.

(Repeat chorus)

Got no time for a rum and lime
I wanna get my right foot down
Shake some dust off of this old bus
I gotta get her out of town
Spend the day upon the motorway
Where the carburetors blast
Slow down driver wanna stay alive
I want to make this journey last.

(Repeat chorus)

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I'M A ROCKER

(As recorded by Raspberries)

ERIC CARMEN

Back beat boogie got a hold on me
Make me wanna jump and shout
Twistin' like a top
I never wanna stop tonight
You surely look like a magazine
And you can move like I've never seen
Reelin' and a-rockin' babe
Come on and dance with me.

I'm a rocker, I'm a roller
I've been a boogie since I ditched the stroller
So come on hold me tight
We can rock the night away.

Tight blue Jeanie with the starlit face
Make me wanna slide and shake
Claw like a cat 'n shimmy like a rattle snake
You surely look like a movie queen
And you can move like I've never seen
Reelin' and a-rockin' babe
Come on and dance with me.

I'm a rocker, I'm a roller
I've been a boogie since I ditched the stroller
So come on hold me tight
We can rock the night away.

I get this feelin' when I hear that beat
I gotta jump and get up on the table
'Cause when that rhythm and blues electrifies my shoes
I get the message like it came by cable.

I'm a rocker, I'm a roller
I've been a boogie since I ditched the stroller
So come on hold me tight
We can rock the night away.

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COME GET TO THIS

(As recorded by Marvin Gaye)

MARVIN GAYE

Girl you've been gone away a real long time
And oh I nearly went out of my mind waitin' on you
Oh I missed your lovin' when you left me baby
You did it oh baby come here
Let me caress you aw ow
Baby your letters ow told me what you missed
Come here sugar and get to this aw baby
I want you here I want to do something freaky to you
I want to feel what I felt along, all along baby
And get to this ooh
Remember baby how you made me feel just like a king
Oh I can't wait baby I'm ready for you to

start doing the thing
Trying to blow you mind
You're so fine so petite oh candy sweet oh
I can't wait come here, come here baby
Get to this ooh yeah yeah yeah yeah
Sweet love sweet love
Oh oh so good to have you back
Ev'rything else will have to get back
Oh nothin's changed you're still sweet as morning rain
And I'm standing ready to love you baby
Make it good to you
Ooh I need your love
Don't make me wait I can't wait
Oh I'm so impatient for your love
Come come hey sugar get to this whoo
I know you been gone a real long time
You nearly blew my mind baby
Girl you been gone for so long
I'm so glad baby glad that you're home
Oh baby ooh ee ooh.

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EDWARD BEAR

Goodbye Misery - Hello Success

By Alan Robert Schwartz



His dark hair plunges down beyond his lower ribs, and he has — or had — this one-true-love girl friend who apparently couldn't care less about him. His name is Larry Evoy, the composing, vital force behind Edward Bear, whose singles — "Last Song" and "Close Your Eyes" — have proven once again that there's more than snow in them than Canadian hills. In fact, admits Larry, a good many of his songs were dedicated to the lass who couldn't care less, and "Last Song," he says, "happens to be the last song about that lady. It's the end of a cycle."

But it's the beginning of a cycle for Edward Bear — and the end of a certain kind of musical misery that has haunted them for the last few years.

Some of you may well remember that Edward Bear is no brand-new group, just making it on the chart-busting route. It was back in the late sixties that they made a single for Capitol called "You, Me and Mexico." It was a solid hit, and everyone thought that the group had arrived. More was expected — the musical kind of consistency that makes a group a permanent reality. But on the surface, at least, nothing seemed to be happening with the Bear. Internally, however, lots was going on, and not all of it good.

First of all, there was guitar player Danny Marks, a very good man, who had his own ideas of what should happen to Edward Bear.

"Danny was a very bluesy guitar player," says Larry today. "After 'You, Me and Mexico,' he kept saying, 'We can't be just a bopper band. We've gotta be heavy.' So the second album was heavy and it went nowhere. We pulled the wrong single, 'You Can't Deny It,' and it died."

"But the thing is that after 'Mexico' we got away from that sound, tried other things, and they stiffed, so it took us that long to

follow up, to figure out what we did right and do it again. We had to find our way back."

In a sense, you might say Bear was a has-been before it had quite crossed the threshold into stardom, and for the next three years things would get a lot worse before they got better. Internal hassles continued to plague the group, and personnel kept changing at a very rapid rate. Originally a three-piece band, they went to four and five, and then back to three again, just the size this band should be, says Evoy. In fact, the only other band — member of the original group, present for their "Last Song" success was Paul Weldon.

And today, even he is gone, not because of hassles or differences like the other band members, but because of other commitments. Married, with a brand-new baby, he's got his own graphics — design company, which keeps him close to his family, instead of on the road, and that's where he wants to be.

But because of all the changes, you might say Larry Evoy almost single-handedly found the way back to where Bear belonged — on top. True, he couldn't have done it without Roger Ellis, vocalist and guitarist or Bob Kendall on the keyboards. But in a way, because of his struggles and all he has learned, they are part of an evolution he made happen.

And Larry did learn lots during those three years of frustration and much heartbreak. What he learned mostly was that you can't dictate a musical style. You can't do something just because it seems to be the winning style of the moment. In short, you can't fake it. The music has to be you. And if it ain't heavy or hip, well, maybe that's just not you and you have to try something else.

"I AM man," Larry admits candidly. "Being hip is something I really couldn't give a

damn about. I often think there's a lot of repetitious horse manure going down on albums. I personally don't have a long attention span when it comes to music. I like to know what's going on right away.

"Of course, I realize that some songs take a lot longer than others to get their message across. 'Layla' by Derek and the Dominoes was one of them. It needed a long time to say what it had to say, both lyrically and musically.

"I just think," says Larry slowly, "that being hip for hip's sake is a load of you-know-what. Oh, like take Anne Murray, for instance. A lot of people don't like an artist like her because she's clean-cut looking and she has a sweet voice. I think she's got a nice sound. I dig her. I couldn't care less whether it's hip or not."

Edward Bear probably doesn't appeal to the hip crowd," he muses, "because we're into making singles. Some critics think our audience could be compared to that of the Carpenters. But I don't care. The whole country hears the songs we do. It's music for everybody, not just an elitist group.

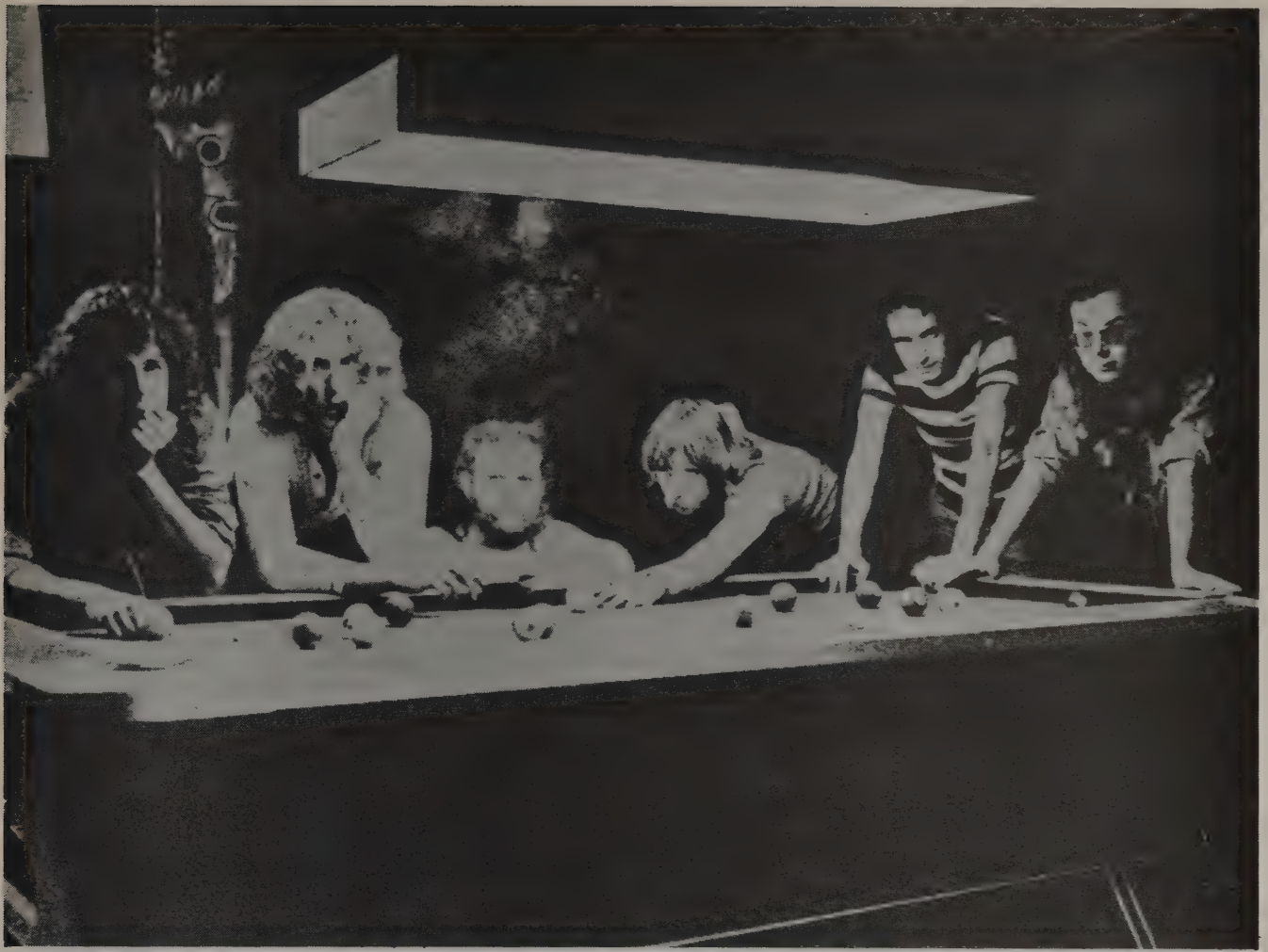
"We seem to appeal more to the younger and older audience, and in doing so, we skip the hip scene of the early-twenties crowd. But our audience is more loyal, your opportunities as an artist are spread over a longer period. Not that I think we can't sell albums. I'm sure we can. I don't really think it's possible to plan your success in the pop field. It just happens. You just close your eyes and do it — and then it will start happening."

That is certainly the lesson Larry Evoy and Bear learned the hard way. When they did start planning — contriving to be 'heavy' or whatever was fashionable — they very nearly died. And probably the real reason for that was that they didn't learn the lesson early-on, with their first hit.

"'You, Me and Mexico' is a good example of that philosophy," Larry insists. "We knew nothing about nothing in the music industry. We just made a record — the way we liked it — and it took off. That's the way it went. We had no way of controlling our destinies. We had no idea what was going down. We just did it."

"It wasn't until later on that we learned what the odds were, what we were up against ... you know, the fact that 110 new singles come out every week in the States and barely six of them become hits."

The only control is your personal and musical integrity. Without that, you're a flop for sure. With that, win or lose, it was a good try.



To Steely Dan, everything comes down in the end to the music. Nothing else matters ... nothing is allowed to break the concentration ... there's nothing in their lives they'd rather be doing — not for love or for money or for just plain fun.

"It's a matter of everyone understanding the music is the most important thing," is the way they all put it. Their image — even their very personal self-images — relates to the music and the music alone. You might call them the complete musicians, guys who live for very little else, and the strength and the purity that comes out of that kind of concentration is what makes an unwavering and ever-growing circle of die-hard fans feel that this group is not merely of the moment. Relatively new as

groups go — their first birthday as a complete six has just about happened — it's already easy to see that they are classy, and in their way, classic, too solid to be just for today.

The nucleus of the Steely Dan is the songwriting team of Walter Becker and Donald Fagen. It all began some five years ago, when Becker, a seventeen-year-old bass guitarist, ran into nineteen-year-old Fagen, already a keyboard wizard and vocalist. That was at Bard College and they've been playing and writing together ever since.

"Mostly writing together," they protest. "Our only playing experiences had been scattered studio work, pick-up band stuff, and about two years with Jay and the Americans in their little back-up

orchestra."

Not bad, but hardly what they were looking for even back then. But the break — the step — that would let them get on to what they thought they should be into didn't really come until little more than a year ago. It was then that their producer, Gary Katz, became staff producer at ABC/Dunhill in Los Angeles and took "everyone that he knew along with him. And that included me and Donald," Walter explains. "We went out as staff writers, but we began secretly in the basement of Dunhill offices to assemble a rock-and-roll band. Jeff Baxter and Jim Hodder came out when we did, and then there were four."

Jeff, a whiz on guitar and pedal steel guitar, just happened in L.A. at the time,

Say "HELLO" TO STEELY DAN- And The Six Who Make It Work

By Martin Fredric

trying, as he still is, to achieve his one big goal — "to be the best stringed-instruments player in the world." With Steely Dan, he feels, it could happen. And that's the best thing he's felt since the days he was born and raised in Mexico City. Known to friends and foes alike as "Skunk" — "because I never used to change my socks" — his musical education began back in the old hometown where his generous parents treated him to eleven years of classical piano training. He repaid them by joining a rock-and-roll band that played at the "Gringo School" dances in Mexico.

He left Mexico to attend the Taft School for Boys in Connecticut, where he listened to rock music, began playing the guitar and met up with a young man named Dave Palmer, now his fellow Steely Danner. Dave remembers Jeff as "a little freaky seventeen-year-old dude, running around saying he loved music and everything." His real career as a rock musician began when he moved to Boston and began working in a record store. One day, a member of Ultimate Spinach happened by, mentioned in passing that the band was looking for a dynamite guitar player.

"Me!" Jeff cried, and that was that. Eventually, of course, Ultimate Spinach broke up, Jeff tired of "nothing happening" on the Boston scene, and followed his dream to L.A. — and Steely Dan.

Jimmy Holder, drummer, percussionist and vocalist, began his musical career in Boston as a child when he learned to play the accordion. But he knew even then that he was not following his natural calling because, "I was always banging on something."

Eventually, he got his first drum kit and just kept banging away until he joined the Bead Game, Boston's own resident hippy band.

"You know, we all lived together in one house, never rehearsed, and when we got on stage, we were really sloppy. But people came to hear us anyway."

At this point, Jimmy met Gary Katz, who became the producer of Bead Game, and was eventually brought out to L.A. to become the drummer for Steely Dan.

"I like what I play in this band. I like to play strong rhythms, nothing too fancy, but strong. I like to make things go."

And then, like the boys said, there were four.

Shortly thereafter, Denny Dias came out, making it five.

Denny, on guitar and electric sitar, began his love affair with the strings at age thirteen, in Hicksville, Long Island, east of Manhattan Island. "I picked up an acoustic guitar my father brought home for about five dollars. It only had three strings on it."

His career as a musician began nine months later when he formed his first band called the Saints, whose theme

song, natch, was "When the Saints Go Marching In."

He studied guitar steadily for the next few years, and finally decided to drop out of school to devote all his time to his band.

School for Denny, by the way, was The Downstate Medical School, College of Health Related Professions, where he majored in Bio-medical Computer Science.

"I figured I'd devote my full time to music. Really, it doesn't matter how talented you are in music, you can flop just as easily, but I figured I'd give it a whirl. I had this band, and I quit school and then the bass player quit the band. So I put an ad in the Village Voice and..."

"Guess who showed up?" interrupts Walter Becker at this point.

"A bass player and a piano player," laughs Denny, "Becker and Fagen showed up."

"The band immediately disintegrated," adds Walter.

So Denny wasn't doing much musically when the call came from California that his two old pals were trying to make things pop — and were maybe doing it.

"This band is what I've wanted to do since I met Walter and Donald and heard the songs they wrote," says Denny, a look of exquisite contentment on his face.

Together these five, almost-happy guys began putting an album together. About two-thirds of the way through, who should show up to make their happiness complete — not like a bad penny, but a good one — but David Palmer.

Dave, who handles the lead vocals, began singing with high school bands in Plainfield, New Jersey, "about fifty miles out of Newark." His first professional gig, just out of high school, was with a band called Middle class, which was produced by Jerry Goffen and Carole King. "We came to New York and started to play in the Village, at the Cafe Bizarre and that whole terrible scene. All those people who have become Village legends, I knew them all back then."

Ultimately, not even Goffen and King could prevent a common show-biz phenomenon among beginners from happening — "Frustration. Futility. Poverty. Any number of things" that caused Middle Class to break up.

It was not the best of times for David who:

"Went to Florida, flipped out a month or two, went crazy.

"Came back up North and decided to go to Emerson College.

"Flipped out."

"Joined Jake and the Family Jewels." On this period, he adds, "It was a good band. Jake is one of the best writers out of New York. He's great. He's a legend in his own time." But all the same, the band broke up within six months. So Dave:

"Joined a band in Martha's Vineyard (Cape Cod, Mass.) called Quinames, made an album for Elektra, broke up.

"Went to Boston; got a job in a factory.

"Came back to Jersey; got a job in a factory.

"That was the lowest point of my life, believe me. So when Jeff called and said, 'There are these two writers out here and they're completely insane — come right away,' I did. I was scared. But I looked at all my New York friends who were down and out, couldn't write, couldn't do anything, so I said all right. Took off across the country."

Says Walter Becker, remembering his arrival, "We saw his teeth and then we knew. Anyone with six eye teeth is okay with us."

"I'm not really trying for an effect," says Dave of his performing. "Just energy on stage which is good, healthy. That's all. I sweat a lot. I bathe a lot. I guess I'm working toward what makes us all the best ... that's all."

"And that," say Becker and Fagen, "we trust, brings you up to date."

But what about the nucleus itself — the real Walter Becker and Donald Fagen?

Outside of their rock-and-roll band, both appreciate, in fact reverse, certain jazz musicians — "the best from any period, the best. From post bebop to John Coltrane, and earlier stuff, too, like Bix Beiderbeck, Jelly Roll Morton, of course, Scott Joplin and his Maple Leaf Rag, Sonny Rollins and his Apache Haircut. Anyone who's good, really good, who doesn't have to think about anything when he's playing except playing." Don's also into certain classical composers of the twentieth century ... Igor Stravinsky, Berg ... "all those composers responsible for bringing classical music to an end."

As good as Steely Dan is as a whole, it is still the songs which are most unique, the most impressive aspect of the group's music. Don claims there is a kind of a formula to it. "The typical Steely Dan song would include a penetrating verse, a rousing chorus, an inspired bridge and, of course, a no-holds-barred instrumental of some sort. Pop songs with some kind of structure that's interesting and can be developed. We're actually pretty traditional in that, but the chords are usually more interesting than most rock and roll, I think.

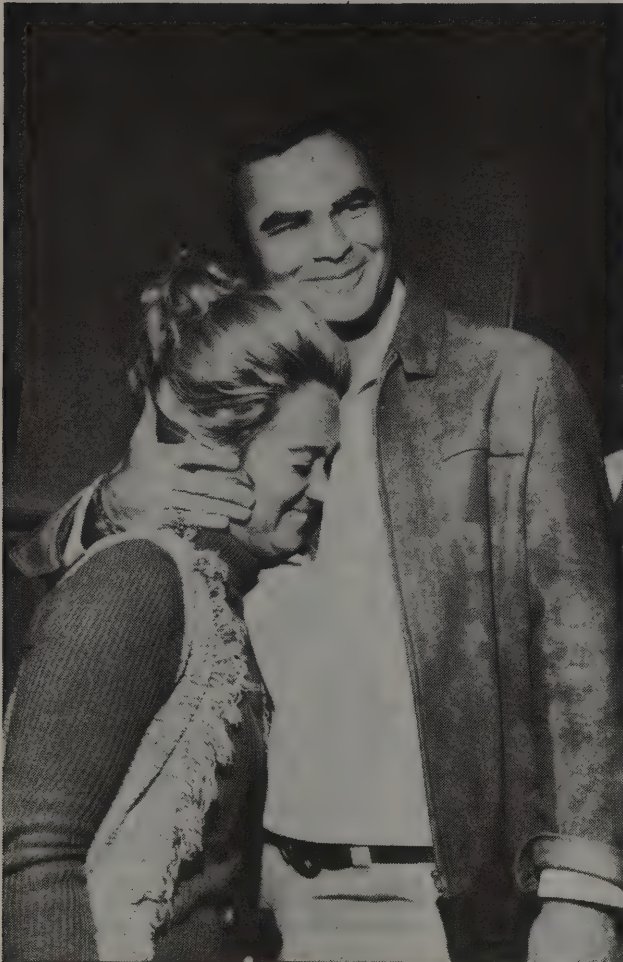
"We have recurring themes, but we don't have any particular fixations. Anything is grist for our mill. There's no real limitations on it. We can write about anything.

"Our lyrics contain certain associations which we hope will evoke in our listeners the sensation that they are remembering something they forgot a long time ago. Perhaps thousands of years ago! Before they were even born!"

The music is certainly evocative — and maybe even provocative — and best of all to be listened to with a lot of pleasure.

HPD

AN OPEN LETTER FROM JOYCE BECKER



Hi ...

It was just about one year ago this very issue that I became the editor of HIT PARADER ... and what a super - special year it has been. I met Alice Cooper, interviewed Brownsville Station, sat ringside at the New York Copa opening for Tony Orlando and Dawn, played hostess for Frank Sinatra Jr., appeared on local and national television shows to promote HIT PARADER, traveled as far away as London, England, just to find out what's happening ... and I did.

I was one of the first reporters to let the world know that Frank Sinatra was going to come out of retirement, that Michael Lloyd and Friends were breaking up ... for a while, anyway. I also "discovered" a new and fantastic singer named Armond ... just, Armond ... and during a trip to Hollywood (I had just appeared on "The Dating Game" to promote HIT PARADER ... and to win a groovy date ... natch!) I was involved in a bad car crash. During the month and a half I was in the hospital, I was surrounded by the tops in pops. Mac Davis sent the biggest basket of flowers I ever saw, Andy and David Williams stopped up to see me almost every day ... Rick Springfield rushed over

from the airport after winging in from Australia. The stars, the press people, the public relations folk and the record companies couldn't have been nicer to me. Thanks to friendship and prayers, I was back on my feet even faster than the doctors could believe.

During this past year I have made many new friends ... good friends ... true friends ... friends in the music business ... friends in the television business ... friends like GARY ESSEX, the weatherman (yes, that's what I said ... the weatherman) on WABC-TV in New York. I went to interview Gary on an impulse ... and stayed on as a friend. Since my accident, he was the first man to make me smile ... no, I take that back ... laugh ... really laugh ... a good old fashioned belly laugh! Gary Essex is one of those rare human beings who looks you right in the eyes when he speaks and makes you know that he is really interested in you and what you have to say ... Gary Essex is my friend ... and I'm glad of it ... p.s., he sings good, too!

It has been a fast moving year. A year in which Black Oak Arkansas gave me the deed to a little bit of Heaven on earth ... a year in which I, along with all of their other friends, prayed for the recovery of Pam Ut-

tall (she, the wife of Bell Records' President, Larry Uttall, had a bad heart attack ... but, thank God, is fine now). A year in which good records and bad records were spun on my player. A year in which Herb Bernstein was able to book his teen-aged client, Julie Budd, into one of the most posh supper clubs in New York. A year in which a young record producer named Steve Metz started a record company just for a lady named Lanie Kazan. It has been a year that has seen a little more Peace come to the world. It has been a year of Watergate and more tragedy for the Kennedy family. It has been a year of tears and joy ... it has been a year in which I have tried with all of my might to bring HIT PARADER back up there (and we, my staff and I, did it!) among the top music magazines in the world.

Now, that year is over ... and so is my reign as Editor of H.P. Giving "her" (there you go Billie Jean King) up is like giving up a good friend ... but so it goes in the magazine game. Back I go to playing Brenda Starr, girl reporter ... After, that is, I say a great big "Thank You" for being such loyal HIT PARADER readers (hope you'll continue) ... and letting you know what's happening..... Joyce J. Becker

GILBERT O'SULLIVAN..

bubblegum.. or his own freak scene..

or just plain good!



It was way back, three years ago at least, and this reporter will never forget it. It was an interview with a brand-new performer—a tiny, sweet young man—who told us his name was Ray, but that the public would one day know him as Gilbert O'Sullivan. Fact is, they were already starting to.

And where'd he get the funny name?

Well, he had this manager, Gordon Mills, who had this talent for picking winning names—like Tom Jones and Engelbert Humperdinck. Dressed in pre-World War II knickers, a schoolboy shirt and what looked to be an Eton jacket, he seemed headed into his own kind of freak scene—or at least something that was very weird.

Those were the first dawning days of Alice Cooper and David Bowie, and we figured he was doing the same thing—only in tweeds. Of course, he did seem so sweet for that kind of thing, and so did his style ... no hard kind of rumbles in the voice or renditions. But the kid (he was about twenty-two or three, a butcher's son from Ireland) might come up with something strange.

And thus began, for us, the saga of Gilbert O'Sullivan. Today, he wears a varsity sweater and looks like a cross between Rudy Vallee and one of the Johnny Mann Singers in British translation. And while the critics keep screaming "bubblegum", and accuse him of putting on a show not too unlike the caliber of Donny Osmond or David Cassidy—still others keep insisting he is into his own kind of freak scene yet.

In all fairness to Gilbert, whatever his performing style, the creative talent is undoubtedly there. The show on stage may be candy-coated and a bit cute for anyone over eleven, but you can't hear something like "Alone Again (Naturally)" without knowing it would be a good song in any style. From Montavanni to Grand Funk Railroad—the song would be good in any

translation. And that's not even getting into "Get Down," which is still on the charts, and "Clair," which thrilled some two million record-buyers, and had some very suspicious characters labeling him a pervert. It's an ode to a three-year-old girl, and as O'Sullivan innocently puts it, "I just like children." And whether we think every moment of his show on stage is a gem or not, we just like his songs.

By the way, as we go to press, Gilbert is here in the States, touring, and showing that certain of the wounds inflicted by critics do hurt just a little bit. For instance, we'd never heard that Mr. O'Sullivan—all five foot six inches, 126 pounds of him—didn't really like touring and giving his all on the stage. But he claims that "show-business" aspect of things is "the phoniest, most ridiculous business in the world." So why does he do it? "I thought it would be a good way to see who is buying my records."

He also explains it in terms of "ambition", and the record buyers do like to see who's performing on their records once in a while. Besides, after seeing Gilbert strut his stuff in front of a live audience, we do tend to think he really enjoys it—which is why his teenybopper fans love it, the critics not withstanding.

As for those critics, on the one hand Gilbert says, "I don't care about the critics. They have to classify music, say this is rock or this is bubblegum. I write what I want."

Actually, the critics have been down on Gilbert for a very soft sound—filled with strings—and in terms of rock, kind of uncommitted in style. And it is a very pleasant sound, if not very tough. Gilbert defends it by saying that for the moment, at least, "It's me."

On the other hand, it does sound like he's giving in a bit when he says, "I am getting away from ballads and strings now, and more into rock. My new album, 'I'm a Writer, Not a Fighter,' only has three cuts with strings. And I don't write songs to be commercial. If I change the lyrics, when Gordon suggests it, it's to make the song better, not because of any particular audience."

All the same, O'Sullivan is certainly commercial, though not in any terrible kind of way. Can he help it if lots of folks out there like his stuff? And isn't that what this is all about?

Frankly, we, too, get a little fed up with the bubble-pop-vs.-hard rock controversy ourselves. As far as we're concerned, good is good. Maybe you can criticize some performers and creators for trying to please all of the people all of the time, and coming up

with something that sounds faintly like mush and just appeals to what is laziest in the listener's ear. But that's just plain bad and ephemeral. It ain't gonna last too long anyway, so why even bother giving it publicity?

But a soft pleasant sound isn't necessarily the same thing as bland — some very knowledgeable musicians actually prefer that kind of sound — and why not go deeper than the surface style and see what's there? That's our advice to people who haven't gotten into Gilbert O'Sullivan yet. His songs have much more than a slick style and a candy-coating to recommend them. Beneath the pleasurable surface is something far more complex. Deep down there, something really is going on.

That's the same feeling you get when you're trying to find out about the real Gilbert O'Sullivan, himself. There's a nice young man on the surface ... a surface much like his music. But with every word, you just get the feeling there's something going on deep inside, some secret he's as yet loathe to share with anyone. But it's there, and it's fascinating and you just can't stop yourself from trying to learn more and more about it. This faint, mysterious feeling about this somewhat fey Irish boy has given in to much speculation. Some sense a deep feeling of loneliness, point to "Alone Again" as being autobiographical, based on his father's early demise. Says this fatherless boy, "I didn't know my father very well actually. He wasn't a very good father. He didn't treat my mother well."

But he does confess to being lonely. He blames his loneliness on his great shyness which is very real. It takes him forever to make any kind of overture to another human being, be it romantic or just plain friendly. Companionship is obviously something he thinks he might really enjoy. Yet somehow, Gilbert is a man who doesn't trust others too easily. Even he doesn't know quite why. But if "Alone Again" doesn't relate to his father, it does relate to his life.

Still, his records and performances have made Gilbert many friends. Maybe they can't keep him company on long, lonely evenings, but they are out there. And lots of them will tell you that Gilbert, via his discs, has kept them company through the worst of times. And how does that help him—not counting the financial rewards?

"Well, it's a love affair with the crowd," one of his few friends told us, "but that's better than no love affair at all. He does love ... he's just got to pin it down now."

By Mark David Schwartz



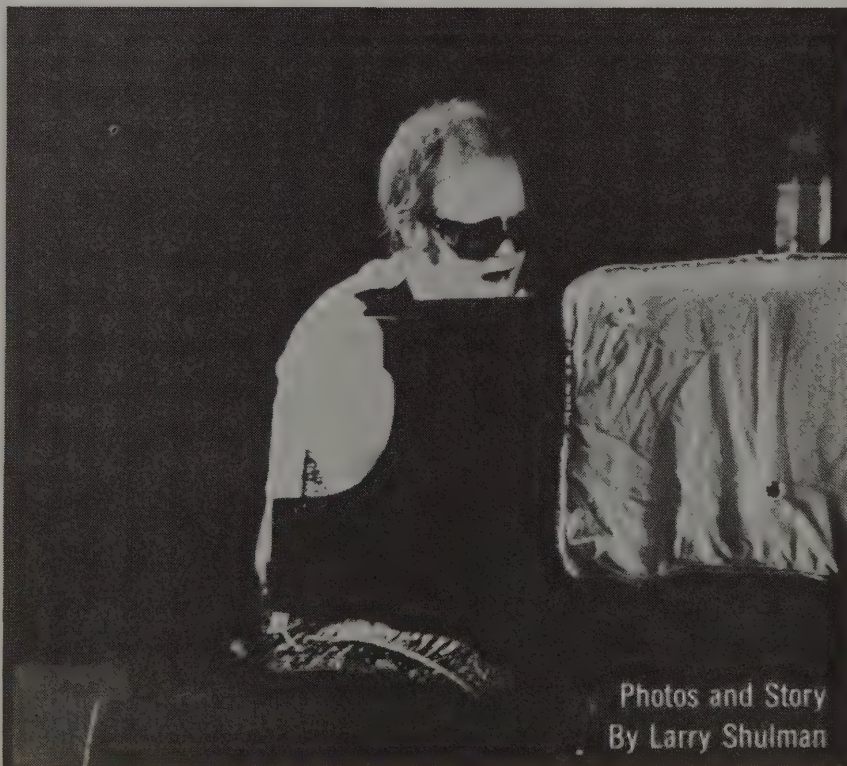


WE JOIN ELTON JOHN LIVE AND IN PERSON

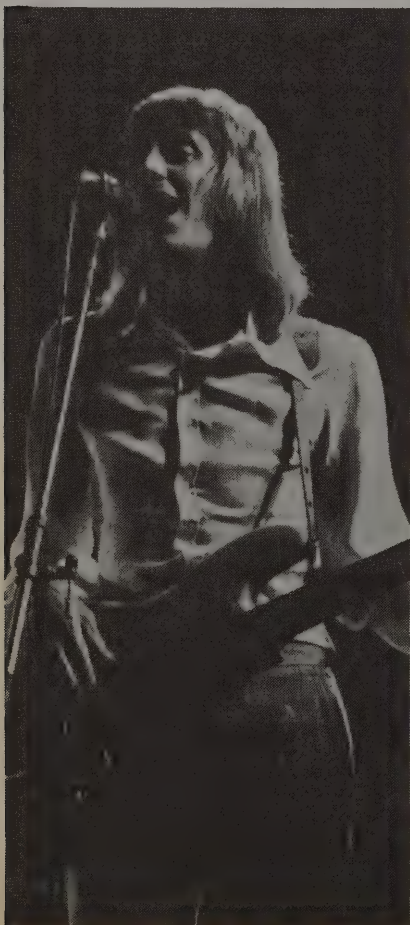
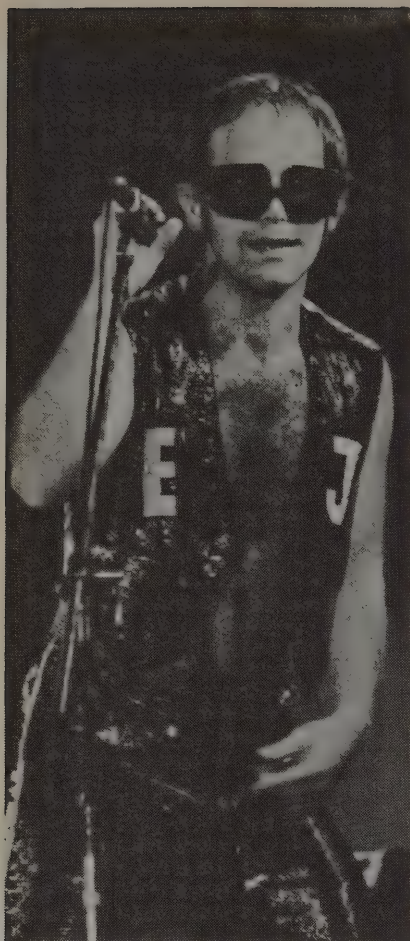
ELTON'S stage performance is like no other. His back-up consists of a bass guitar, a lead guitar and a drummer and yet behind Elton John, they sound like a 50 piece orchestra. For it is Elton himself who creates the dynamic sounds; it is the piano - not just a background instrument but the creator of the main harmony and giant chords. In the hands of Elton John the piano becomes an overwhelming sound, whether crashing out with a rock rhythm or modulating a soft, gentle melody.

Then there are the costumes - outrageous and constantly changing the scenery - reflecting the person who is Elton John. In the studio he makes music but on the stage he "performs". The performance comes off naturally and all the while, Elton plays with a silly grin, leaving the feeling that he never takes himself too seriously. And yet he is a master at playing the "rock star".

His music is like no other; he has



Photos and Story
By Larry Shulman



successfully mastered the art of combining the soft sounds of jazz with the hardness of hard rock. All of this, combined with his on-stage antics gives his audience something to pay for, wait for and to believe. An audience made up of young teens and older fans who act as if their wait to get into the concert, usually for hours, was a privilege not a chore. When Elton begins to play, the audience of thousands is on its feet vibrating with excitement.

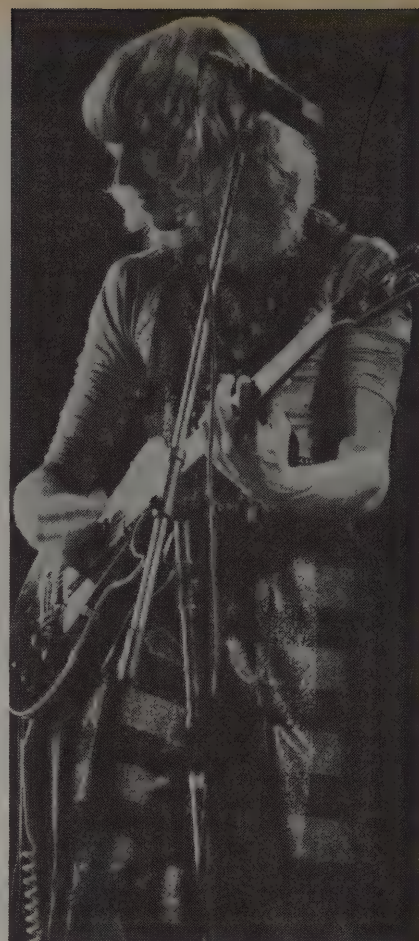
Elton's songs are not his only high points; his singing is spectacularly exciting as well. His voice can mellow out as quickly as it strained for the high notes of a fast song. Yet Elton with all his sheer wizardry at the piano, his mellow voice and his great talent for composing would be lost without the lyrical writing skill of Bernie Taupin. Bernie cannot read or sing a note of music and Elton cannot write lyrics ... so together they make quite a pair!

Elton John was born in Pinner, Middlesex in 1947 and took piano lessons at an early age. After a short term at playing organ and piano with Long John Baldry, while in his teens, Elton decided to try writing his own material and to play with his own group. Elton met Bernie Taupin through an advertisement in a music paper, which brought together the musician and the lyricist.

Elton released his first album "Empty Sky" which received little attention from the public, but he resolved to work hard at a new style of music and the success of his second album "Elton John" was incredible. Through his appearances and his third album "Tumbleweed Connection", he became a unique and popular rock star in the United States as well as in Britain.

Since then, Elton has released four more albums, "11-17-70", recorded at a live performance; "Madman Across the Water", "Honky Chateau", and his latest album, "Goodbye Yellow Brick Road". Elton also wrote the soundtrack for the film "Friends", combining a perfect musical background for the content of the film.

In July, 1972 Elton was voted the No. 1 Male Vocalist of the year by Cashbox and Record World magazine. The same honor was repeated in 1973 and a one hour documentary was filmed describing Elton and his on and off-stage





career. Elton has since put all his effort into his own record company, Rocket Records, and is signing other artists to the label as well.

It would be a serious omission to fail to mention the other members of the Elton John band, since these tremendous musicians are heard not only in live concert but on each of Elton's records as well. Dee Murray is the bass player who joined Elton after a tour with the Spencer Davis group throughout the States.

At the same time, Nigel Olsson joined the group. An efficient and rocking drummer, he also had

toured with the Davis outfit and had been a member of the "Plastic Penny" group as well.

Nigel met Dee Murray while working with Spencer Davis and the combination of the two has truly influenced Elton John's music. The fourth member of the group is Davey Johnstone who plays lead guitar, mandolin, sitar, banjo and lute. He had always worked as a folk musician but he has broadened his scope as the fine guitarist who blends perfectly with the piano of Elton John.

For Elton John and his counterpart, Bernie Taupin, music is the

way to expose their inner thoughts, their emotions, their feelings. Bernie claims his lyrics are not poetry, yet his words send a message as strong as any poet's words. Their music cannot be categorized, yet it must be regarded as a form of classical rock; music which is not easily forgotten. For to be able to write music which people can relate to their inner selves, with as many different interpretations as there are stars in the sky, takes a very special combination of writer and performer. Elton John and Bernie Taupin are that special combination.

By
Joyce
Becker

ANDY WILLIAMS:



He's solid but he's old-hat, say some of the fans, some other generation, like from the days when your mama didn't dance and your daddy didn't rock - and - roll. Of course, he does keep selling Gold Records like crazy ... but then maybe he's so good, so entrenched, so solid, we take him for granted. He's just always there, always great ... so what's to talk about? Now, if he'd just shake 'em up a little, do something different to give 'em all a turn ...

Well, have we got news for you! Andy Williams is shaking 'em up all right, and it begins with his latest album — "Andy Williams — Solitaire." Despite the fact that Andy has earned many Gold Records, this elpee represents a departure for him. It's a new concept and a deliberate attempt to appeal to a young audience. The title song, "Solitaire," will be released as a single, and fans will be surprised by his totally different version of "You Are the Sunshine of My Life." "My Love," written by Paul McCartney, and "That Is All" and "Remember," by George Harrison, should be at-

tracting lots of attention even as you read this.

Actually, it's patently unfair to call Andy old-hat despite the fact that he's been around a long time. The point is that he has been around a long time because he's constantly changing. He never sounds dated, never sounds the same as he moves along with every musical innovation that is born ... and yet he's always Andy.

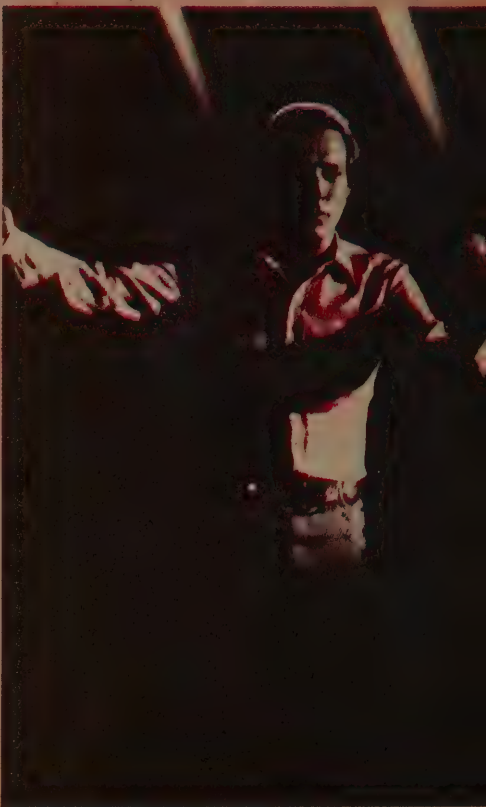
There's an old mystical image that's constantly appearing in Eastern philosophy. It's the image of the life-giving rivers that are always flowing and always changing and yet they are always the same. It is a parable of life in its way, and everything that is real in it. And it describes the musical career of Andy Williams perfectly. He has never shrunk from singing a new kind of song, has never allowed himself to sit still while things around him were happening. And yet, there's never mistaking his sound for anyone else's and hasn't been from the beginning.

Even back in the days when Andy was part of the Williams Family

singers, in his daddy's Presbyterian church in Wall Lake, Iowa (population 749), Andy's voice and style among the others was unmistakable. Even as part of the Williams Brothers — there were Don, Dick and Bob besides Andy — his contribution was unique. But it wasn't until 1953, when the Brothers disbanded and Andy decided to go it alone, did the folks outside the family get to hear the entertainment phenomenon that would become Andy Williams.

It all began, as longtime fans will remember, almost as soon as the Brothers called it a day. He was signed for two weeks on the "Tonight Show," then starring Steve Allen, and managed to stay with that show by popular request for three years. "Like the "Tonight Show" itself, he hasn't had a bad day since.

The very early fifties, just before the days of rock and roll, was actually a pretty dismal period for music. "How Much Is That Doggie In The Window?" tended to be the order of the day. But even then, Andy was recording better stuff and the fans knew it. "Canadian Sunset," "Lonely Street," and such were more to his



taste. And like we said, though he didn't start that way, he did do the kind of rock he was able to handle.

No shrieking and hollering around — he just doesn't have that kind of voice and it would be silly for him to even try it. But he did get the beat down right away, and it lent even his standards a feeling of "now" that most of that generation couldn't even begin to emulate.

That's the way it is now, in a way. Andy's best for good melody, something unabashedly pretty — like anything the Carpenters can manage he can, too, and in some ways he's even stronger than they are.

There's nothing raw about Andy, and he knows it. His voice is strong, but cultivated, and to push it would only hurt him. In fact, though most fans don't know it, many of their favorites have disappeared for just that reason. You can't push your voice without hurting it permanently, not unless you've had about ten years of operatic training.

That's why certain singers have disappeared — they've no voice left to sing with. And we could predict the disappearance of at least ten more acts within the next five years — ten super acts and maybe even your favorites — who'll go not because they lacked talent or a staying-style, but simply because they've hurt themselves physically beyond repair.

But we're not here to bury the best — we're here to praise them. And Andy is among the best. Like all educated musicians, he knows his limitations and uses them well. That



doesn't mean he won't stretch himself. Certainly, he always does. And with this record, you'll be hearing Andy Williams doing something different all over again.

We think you should listen carefully, and you'll learn something. First thing you'll learn is not to ignore something that's been around a long time just because it has been there. It's been there because it's good and needed. Second, you'll learn what a performer can do to stretch himself, without selling himself out. And last, but not least, maybe you'll enjoy

yourself — which is the name of the game.

There hasn't been a year, since 1963, in which Andy Williams hasn't sold a Gold Record. There are many Williams' elpees on the market which have been certified Gold ones. What with his other activities and enormous appeal, there's no need to apologize for Andy or beg anyone to give a listen. But we think it would be an education for those who are only into one kind of thing at the moment — and we ask you to listen for your own good. HP



A Man For All Generations



PROVIDENCE—

Time Is On Their Side

By
Danny Goldberg

To most Britons, Providence is a word that can be substituted for "thrift" which is politely trying to describe a person as being mean.

To Americans, *Providence* conjures up pictures of a New England city on the East Coast which bursts into life in the summer when rich businessmen use it as a base to go mucking about in boats.

That's what the word has meant in the past, but it is gradually becoming recognized as the name of one of America's most inventive young bands to emerge in a long time.

The six-man band live together in a house at Williamett in Oregon where they have settled after coming together from all parts of the United States in 1971.

The band avoids placing the tag of leader on any member, but lead vocalist and keyboard player, *Bart Bishop*, says that he invariably ends up as a spokesman for the outfit.

Bart is in fact a founder member of the group. He was born in 1953 in Portland, Oregon, and moved to Boise in Idaho as a child when his father changed his job.

"When I was a child my father played drums, but he wasn't in a band or anything like that," says *Bart*. "My mother used to do a bit of singing and she sang at a few funerals, so I suppose you could say that I come from a musical family."

His first great interest in music was inspired by the work of *Buddy Holly* and *Hank Williams*, but as he grew older he fell under the spell of *Elvis Presley* and later moved on to appreciate the music of the *Beatles*, the *Beach Boys*, *Bach*, and the *Moody Blues*, the latter playing a great part in the emergence of *Providence*.

As a teenager in Boise (pronounced Boyse) *Bart* learned to play the guitar and made himself familiar with keyboards. His next step was to public performances and this he did with *Bob Barriatua*, who got into music through art. "I soon found music to be my sympathetic vibration" says the articulate *Mr. Barriatua*. "I was into rock for a while but I found it to be too restricting so when I had the chance to do something new in music with *Bart*, I took the opportunity gladly."

Next to join the line-up was *Andy Guzie*

who joined the band on guitar, which he had mastered in his native Minneapolis.

Andy had been playing guitar since 1966 and soon slipped into the direction that *Bob* and *Bart* were following at the same time as well as engraving his own identity on the group's music.

The brothers *Tompkins* were the next to be recruited, with *Tom* (the younger) joining up at Boise and *Tim* making the band a five-piece when the unit moved to Portland in Oregon, which is now their business base, only a few miles from their home at the riverside village which was one of the first settlements in that State when English fur trapper *John McLaughlan* was discovering the New World 200 years ago.

The *Tompkins* boys gave *Providence* a new dimension with their mastery of the cello, viola, flute, violin and percussion - not to mention their excellent singing voices - but still there was something missing, and the band was not complete until *Jim Cockey* added glockenspiel, and another violin to the line-up, when he joined in Idaho. *Jim*

(continued on page 62)

It's almost time for Led Zeppelin to celebrate their sixth birthday—and from what we've heard from across the Atlantic—it's going to be a blast!

First word from jolly old you - know - where, was that a new elpee was going to coincide with that auspicious occasion, and that it was going to be something really special. "Unlike anything they've ever done before," we were told. But the words were scarcely out of our source's mouth, when words of caution quickly followed.

"You know what perfectionists they are ... the record might not be ready ..."

We knew, indeed. We've waited for Led Zeppelin releases, and so have you.

"But don't let that worry you", a friend of Led Zeppelin told us. "Something big is going to happen. You know how they are about birthdays."

We did, all right. It was so long ago, during their American tour, when we'd seen them celebrating Bonzo's birthday. They'd broken just about every group's attendance in every city in the States, and they were heading back from West to East. They were in L.A., in fact, and if you haven't heard about it, you may be the only one. It happened at a party given for Bonzo. A five foot cake had been ordered, but apparently nobody was hungry, and they all started playing with the cake instead. They managed to smear the whole house with cake, and Bonzo, himself, carried away with everything, threw Mr. and Mrs. George Harrison in the pool.

The story made all the papers, along with a few other details of their L.A. escapade. They'd also reportedly thrown a table out of their hotel - room window, smashed up some paintings in a theater lobby, and otherwise caused folks who



didn't know them too well to label them a mite — well, very, actually — destructive.

"They're not," a source close to them told us. "If you knew how hard they worked, and what it's like to take on a tour the size and duration of the one they took, you'd understand the crazy things that finally happen. That's the story the fans never hear. They read about the new releases, what the critics think about the music, the analysis of the music, personal - life details. But they never hear about what it's like to be away from family, the endless, boring hotel rooms, always getting ready for a show, never relaxing the way they do at home.

Bob Plant may be the group sex symbol on stage, but home in rural

England, he's daddy to two adorable children and has a wife who he thinks is a sex symbol. He misses her on tour, he misses his house—and that's bound to make you a little crazy.

"John Paul Jones is a husband and father, too. Has a daughter he dotes on. Of course, he's so music-crazy, he'll go on playing all night when they're on tour—and with other groups if Led Zeppelin should just happen to pass out from exhaustion.

"Bonzo's got a farm, with horses and cows, and he gets a little nervous when he can't get down there to relax.

"Crazy Jimmy Page doesn't have a wife, though he swears he misses his kids a lot. He's got a gorgeous home,

(continued on page 62)

LED ZEPPELIN

To Celebrate The Sixth

** the story their fans never read!

By Margaret Georgie

ALVIN LEE

One day they'll be writing about all of this excitement as a Golden Age of Music. And it's a fair bet that some Toynbee of tomorrow will make his reputation by proving in scholarly terms that Ten Years After was the most important, and possibly the only durable and prototypical band of its time.



Four young musicians, that future historians will remark, about whom a few facts have been preserved, and these largely the work of an anonymous early chronicler who set them down in that archaic form known as a "bio." (Here there will be a footnote, of course, stipulating that bio writers were less concerned about their facts than with the rapturous style they affected, the point of the bio apparently being to extoll the merits of its subject. It further seems that bio writers

were paid to speak praises.)

Having qualified his source and offered a wink of caution, our historian will then proceed to elaborate on his thesis with juicy excesses of enthusiasm which would shame the most venal bio writer amongst us. We can only be grateful that the members of Ten Years After will never see his words, lest their modesty be offended ...

To turn the page and take a peak—our special privilege here—is a treat, however,

for those who really dig TYA. What will this man of letters say? From the perspective of time beyond, he will look back and report:

By the year 1973, the bank known as Ten Years After had emerged from its formative cycle, uniquely intact, and poised for its greatest period which then lay ahead.

The four, Alvin Lee, guitarist and vocalist; Leo Lyons, bassist; Chick Churchill, organist-pianist, and Ric Lee, drummer, had (in the words of the bio) "got TYA together, had stayed together and grown together." Hence, if one cares to survey the accelerated evolutionary course of pop music in what might be called the post-Beatles era, the late 1960's and early 1970's, the most significant trends are epitomized by the career of this outstanding group, Ten Years After.

Moreover, one could see an increasing influence by TYA upon the directions of musical change and development. The immense popularity of Ten Years After, as well as the musical innovations of the band's members, prompted other artists to raise their standards of performance, so that the effect upon music generally was to stimulate technical perfection and encourage artistic integrity.

There follows a welter of footnotes, and a couple of these are relevant. First, the two Lee's of TYA are not related to each other; and a quote from an obscure source: "Keyboardist Chick Churchill outphrases and phases out the memory of that other Churchill." Whoever he was.)

To speak of the band in 1972, bringing "rock & Roll music to the World," to quote the title of their then most recent album (Columbia), is to praise a polished and matured Ten Years After, at a point five years later. For TYA was fledged in 1967. Before that year, Alvin Lee and Leo Lyons had worked together in the provinces, in Hamburg, and in London, a route similar to that yellow brick road along which so many British musicians had scuffled from subsistence to stardom.

Fortune's touch was on Lee. Some kids arrive with the silver spoon plus a bowl to put it in, but Alvin was luckier. His father was a collector of ethnic blues recordings, funky old 78's, and as a child Alvin heard little but the rootstock of pop music at its best: Leadbelly, Big Bill Broonzy, Muddy Waters, and the whole beloved roster of shouters and strummers and mumblers, and tricky pickers. He couldn't have had a better

TEN YEARS AFTER

❁ an appreciation

By Leonard Brown

prepping for his share of the action when blues later seized it's hour in British music of the mid 60's. Another event was fortuitously timed to remake our music historian's chosen subject. In the mid-fifties, the Presley tidal wave hit the shores of Blighty. Again, lucky Lee was at the precise age to be impressionable, wide open to accept—and later elaborate upon—the Elvis manifesto.

Leo Lyons, like Lee, was from Nottingham, and for what it's worth, so were Robin Hood and his Merry Men. If Robin was as near to spot on with his bow-and-arrow as Leo Lyon learned to be with his bass, then all the stories are true. Leo Lyons—there's nothing in the source material to indicate his astrological sign, but he even looks leonine—was noted in his pre-TYA days as a fast-jamming bass player. His preference for jazz fingering established him as a flexible and resourceful equal partner with the other members of the group.

Our scholar digresses to say that the majority of bass players were a sad lot back then, made to stand out of the way and play rhythm effects, "Whomp, whomp, lump lump ..." And so on. However, Leo Lyons could play flashy riffs and variations, which gave him a unique status amongst his peers. If this seems to be a distortion of things as they are, remember that our historian is reporting from the distant future, and besides, it's that there are far fewer great bassists than there are guitarists. Further, it's also true that Lyons is incredibly quick and agile on an instrument of very severe limitations. No questions, he's one of the great bassists of our times.

These two, Alvin Lee and Leo Lyons, were joined by the other two, Chick Churchill and Ric Lee, in 1967. For a break, the band was booked into London's famed Marquee Club, which incubated whole generations of British rock artists. TYA was playing blues, into the unswerving musical commitment which initially bucked other trends. "We would do an occasional ballroom where we would die a death," Lyons told a reporter in reminiscing about the band's first year. They weren't exactly a rich band, according to Lyons, with secondhand equipment and an old van to haul it in.

As a house band at the Marquee, Ten Years After began to pick up prestige and a following. Then came 1968, and the Windsor Festival, an annual blues and jazz event. Ten years after played its collective heart out for 20,000 people. Then 20,000 people stood up and roared their approval of Ten Years After.

Stepping stones: Marquee Club, Windsor Festival, recording contract. And their first album.

On the back of that first album is a picture of four very serious young guys with Beatle haircuts. And shirts with collars. Alvin Lee in a zipper jacket. Churchill in a leather jacket, looking straight at the camera, maybe hop-

ing someone will show up to pay for this so they can go free when it's over. Scared. And just unbelievably wet behind the ears.

There was some nonsense in the liner notes on the first album. John C. Gee, manager of the Marquee Club, wrote them. "I got to know the group pretty well over these past few months, but even so, the mystery about their past still persists. For example, the organist Chick has no other name." Well, what would you do if you were a kid playing loud music and owning the name? Leo Lyons was hyped as an ex-cowboy actor who'd played in German-produced Westerns. ("Achtung, Herr Dillon ...") And Gee spoke of a ring in Ric Lee's ear, the mark of "a very Bohemian life!"

The "mystery" was that there was no mystery, just comfy British middleclass boys who had, for reasons only other musicians could understand, chosen a trade which is tougher, more competitive, and, on the average, less rewarding than, say, hod-carrying.

Ric Lee, for the record, was a woodshed disciple of Gene Krupa, the innovator who first played drums as a solo instrument, and a student of all that was good enough to be preserved on shellac or acetate. He listened to the big bands — Buddy Rich, Duke Ellington, Louis Bellson. Given an opening, he would tell any interviewer of his dream to be a big band drummer. He too cut his teeth on ethnic blues, but quickly outgrew the simplicity of the older form. Today he is absorbed by the complexities of Afro-Cuban percussion techniques, which is a logical phase of his development, and of the dedicated musician's quest for origins.

As for Chick Churchill, he is that rarest bird of all, the rock musician who can read and write music. He was a child prodigy, and began coaxing classics out of the piano when he was a mere five-year-old. Alvin Lee has spoken of Chick as being "the best musician in the band."

To characterize Chick Churchill in a couple of words, he's shy in conversation, and laid-back in performance. Where Alvin Lee is flashy, Churchill is quietly impressive. Lyons works in great bursts of energy. And Ric Lee plays clean, crisp sets. Each of the four is visually as well as audibly distinctive, each a different presence from the others.

But it was in terms of their total energy that Ten Years After broke through to fame via the short and unforgettable excerpt from their performance at Woodstock in the film of that name. Woodstock was a stunning experience for TYA, as it was for all who played or listened during those fabled days and nights of music.

The picture?

"I saw it. I saw the film. And I was a bit embarrassed ... I mean, I couldn't relate to that person up there doing that ..." Alvin Lee saw Woodstock as a mixed blessing. An hour

and a half of hard and heavy jamming had preceded the out-of-context climactic performance of "I'm Going Home," which had always been the TYA wrapper-upper. Lee's sense of form was offended.

To get the feel of Lee's attitude, you would have to experience a TYA Concert.

A Ten Years After concert is as faithful as a band can be to the basic premise of all concerts. It gets the people off by structuring the tensions of its program into an ascending-curve of excitement. It's not unlike theater, having a beginning, a middle, a climax and an ending. As formal as a corrida, as breath-taking as a sky dive, as surprising as a new lover, TYA puts the audience through changes and turns in direct response to its high energy command. At the right moment, they jam, and when the moment is intuitively right again, they tie all the parts together into an irresistible, tightly, executed spasm of musical fulfillment. It's orgasmic. No other word quite says it.

From beginning to end, the suspense is in knowing what this amazing band can do, but never exactly how it will be accomplished.

Historian or bio writer or 16-year-old at his/her first big concert — all alike have joined the great international tribe of TYA fans. Because Ten Years After is just about the best there is ...

For our future historian, these last few details ...

Woodstock thrust the band's career into the super-dimension at stardom, and audiences screamed for "I'm Going Home" — which TYA stubbornly saved for last, as it always had. The recording pace stepped up, and Alvin Lee, speaking for the band's feeling in the matter, described the problems of the studio. They wanted live sounds on their albums, but the live recordings which were released were never wholly satisfactory by the band's criteria. Until "A Space in Time," Ten Years After seldom endorsed its own product without reservations. (Their audience agreed — "A Space in Time" became their first gold album.)

When they returned at last to the spotlight and the studio, they were as they had been, four musicians doing what they wanted to in the way they wanted to do it.

Nine albums, eight tours, and an uncounted number of sets and sessions later, their faces on the newest photographs are cool and confident and unguarded. Times have changed. The music is always changing. Ten Years After is part of a whole, affecting its art and its times, and moving surely with the motion of these currents, occasionally returning to the small concert halls, in an attempt to re-establish the intimate communion necessary to make the emotional growth of their music relevant to their audience.

Here that future historians will begin to tell us what comes next, but we may have to wait a bit to see that page.

ALVIN
LEE





**The
Freak
Scene--**

Up The Underground

WAYNE COUNTY Of QUEEN ELIZABETH

By Robert Magnus



Ladies and gentlemen, I ask you ... Is it possible for a celebrated, glamorous star of the 'underground', to find love, peace and happiness as a star of the masses? Will he or she, be able to adjust to the commercial and competitive facts of show business life, which any performer must live with? Is LOU REED really happy ... or does he secretly wish to be transported back to the early days of THE VELVET UNDERGROUND ... performing for no bread, in dusty Greenwich Village lofts?

Well, it's too late to ask Reed ... he's already made it. But Hit Parader, in an effort to trace the development of an 'underground star' as he approaches the brink of commercial stardom, has conducted the following interview with one such newcomer. His name is WAYNE COUNTY. The group which works with him onstage is billed as QUEEN ELIZABETH.

WAYNE COUNTY & QUEEN ELIZABETH have rapidly, within a short period of two years, become the hottest act on the underground circuit in New York. The

noise they have been making is just being heard by the powerful and influential talent agencies and record companies. In this era of 'freak stardom', the men on top are well aware that a personality such as WAYNE COUNTY, is a very hot commodity.

We, as reporters, must also have the foresight of picking the winners, before they hit big. WAYNE COUNTY falls into that category. The following interview took place at the famous Max's Kansas City in Manhattan, where Wayne holds court, with the likes of ALICE COOPER and THE NEW YORK DOLLS. (There will be more information on the activities of THE DOLLS in upcoming Hit Parader issues.)

R.M.: Wayne ... what does your family think of what you're into?

W.C.: Well ... I talked to my mother on the phone last week and she had seen me on the David Suskind Television Show. And I was all done up with green hair, knickers, ruby red lips ... you know extremely painted. And my mother told me that my aunt had called her and told her to turn the T. V. on to the Suskind Show. She told my mother to look at the person on the left ... and she asked her if she knew who it was. My mother didn't realize it was me until after I started talking. But it's cool with her. To her it's all just show business.

R.M.: Let's talk about your background ... what was it like? What were your family and friends like?

W.C.: Well ... my father's family were what you call 'rednecks' ... mountain people. My father's mother even used old English expressions like 'yonder' and 'ye'. My mother was educated and came from town. We lived all my life in Dallas, Georgia. It was a small town ... one red light, one drug store; one movie house. But I must say that all of my family were eccentric or strange in their own ways.

R.M.: When did you finally leave Georgia?

W.C.: I was twenty - two and I came to New York City for the first time. But before that, I had gone to live in Atlanta, Georgia. I naturally got in with all the crazy people ... the drag queens. I would work in drag in these clubs. They would all do numbers miming records ... but



somehow I didn't think it was right ... not to do your own voice. It was all very campy then. When I came to New York, instead of campy drag ... I got into a hippie type drag ... sandals and beads ... freakier and freakier. At one time I was sharing an apartment with JACKIE CURTIS, HOLLY WOODLAWN, LEE CHILDERS and RITA REDD. We all used to borrow each other's clothes.

R.M.: How did you differ from the rest of them?

W.C.: Well ... most of them went into camp numbers ... but I went into pure rock. Before that I had acted a little bit. I think the first thing I did was this play about prison life and I played a lesbian. It was a great part and I loved it.

R.M.: What about your ambitions now ... are they as far reaching as David Bowie's?

W.C.: They're further reaching than David Bowie's.

R.M.: Who would you rather spend five

minutes with, if you had your choice ... than anyone else in the rest of the world? W.C.: That's a hard one. I don't know. Probably in the past it would have been Mick Jagger. I really used to love the Stones. I even tried to look like them for a while. But ... I think it would really be interesting to meet a criminal ... to find out what makes them do the things they do. Someone like Charles Manson ... I think it would be interesting. But I suppose a few years ago it would have been the Rolling Stones.

I even won a contest on a radio station. It was to pick out your favorite record on the top charts. I picked out "It's All Over Now" by the Stones. I won a Stones album and a copy of John Lennon's "In His Own Right". I can remember that I even wrote a letter to the local disc jockey at the station, pleading and begging him that if when the Stones came into town ... he would fix it so that I could meet them.

R.M.: What kind of things would you like to get into that you haven't done as yet?

W.C.: Well ... I'd like to develop a whole new concept of rock show. Big stage productions ... plays ... but plays with real rock and roll music. Nothing like "Jesus Christ Superstar" or "Hair".

R.M.: How would you enter into it ... as a writer ... performer?

W.C.: Strictly as a performer. Singing and acting.



R.M.: What do you wear to bed at night?
W.C.: Nothing at all.

R.M.: Who are your favorite movie stars?
W.C.: The big ones. Marilyn Monroe, Clark Gable, Jean Harlow. And Beverly Michaels. She's really my favorite.

R.M.: What do you think of television?
W.C.: I couldn't live without it. My



favorite shows are "FATHER KNOWS BEST", "LET'S MAKE A DEAL" and "I LOVE LUCY". I also love "ANDY GRIFFITH" and "PETTICOAT JUNCTION"

R.M.: What are you gonna do when you get rich?

W.C.: I'd like to be so rich that I'd never have to lift a finger. I'm gonna be trashy rich. If you're gonna do it ... do it all the way.

R.M.: You'd like to have everything taken care of?

W.C.: Everything. I'd even like to be carried around on a litter like one of them 'demi - gods'. Like in "Satyricon". Like if you'd ask me who would be the one person I'd like to be ... I would say ... God. Just go all the way. If I was God I could do anything and have anything. But I don't

want to be God for any selfish reasons.

R.M.: Did you always have the feeling that one day you were going to do something big?

W.C.: Sure, I always felt that I just had to get more out of life than just living and dying in the South.

R.M.: Wayne, do you feel that you are using 'shock-impact' to get where you want to go?

W.C.: Well ... I do and I don't. Actually, I've always been into shocking people. When I was younger, my friends and I used to do what we called "wreckin'". We'd just wreck everybody's minds. All kinds of crazy things. I loved doin' that.

R.M.: Where does music enter into your trip?

W.C.: Well, I usually start with the title. And then I'll think of the kind of reaction I want to get. After that I write the lyrics, with that reaction in mind.

R.M.: So then, your music has become a heavier aspect of your trip?

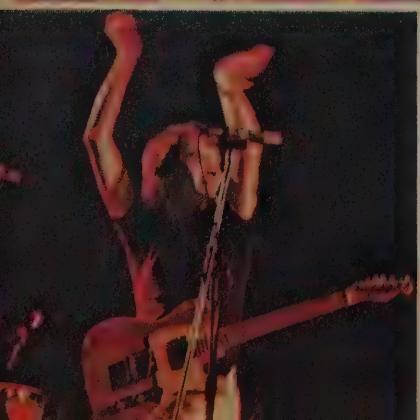
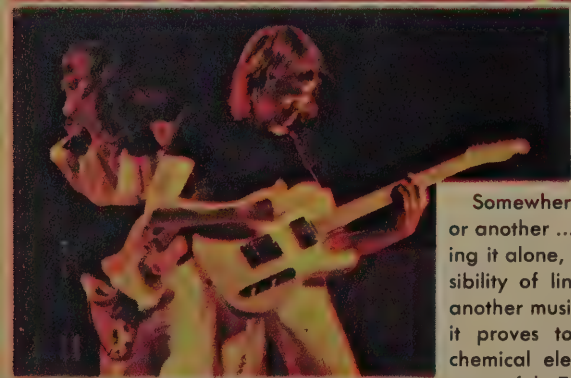
W.C.: Definitely. The three I've just taped: "Confusion", "Max's" and "Stuck On You", I'm really pleased with. They say what I want to say. The lyrics really matter to me.

R.M.: Do you think that Wayne County 'has a chance'?

W.C.: Wayne County has a chance, just like everybody else, as long as he is breathing.



THE SUTHERLAND BROS.



Willie Wilson

Iain Sutherland

Gavin Sutherland

Somewhere along the way ... at one time or another ... any musician who is not making it alone, must at least consider the possibility of linking his own talents up with another musician or musicians. Quite often, it proves to be exactly the sensational chemical element which will prove to be successful. Example: Would SIMON have made it without GARFUNKEL? Or would GARFUNKEL have made it without SIMON? Of course they've now established themselves as popular solo performers and musicians ... but the unanswered question is ... would they have hit originally ... working on their own?

The music industry is now witnessing the emergence of two talented groups ... each of whom were not able to make much of a dent working independently. The two groups are THE SUTHERLAND BROTHERS and QUIVER. Now combined, they are

finally achieving a good hearing from the record buyers of the United States and Great Britain.

Their first album recorded as a group is entitled: "Lifeboat" on Island Records which is distributed by Capitol Records in the States. The six-man group's sound is non-boisterous rock dominated by piano and organ, tasty guitar work and the lead singing of Iain and Gavin Sutherland.

They (Iain and Gavin) write catchy tunes, such as "You Got Me Anyway," "Real Love," "Have You Had A Vision," "Lifeboat," and "Change the Wind." The relaxed sound which they have achieved is immensely appealing. The boys are simply having a good time and it comes through in their music. Obviously, they're having even a better time of it ... since joining together.

At the time of the team-up, both the Sutherland Brothers and Quiver had been

And QUIVER: Joining Forces

By Robert Magnus



Bruce Thomas

Tim Renwick

Peter Wood

reconsidering their musical directions. The Brothers had been wanting to play with a band for several months. Quiver was seeking new composing and singing talent. They were brought together by Wayne Bardell, manager of the Sutherland Brothers. It was at that point that the sparks began to fly!

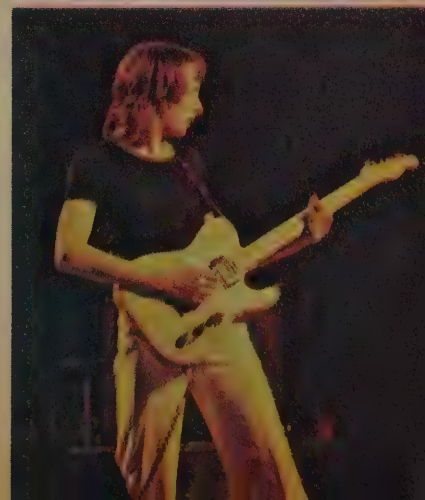
The backgrounds of the two groups were amazingly similar. The Sutherland Brothers had been with Island Records for a little over a year, releasing two albums titled "*The Sutherland Brothers Band*" and "*Lifeboat*." Their three singles, "*The Pie*" "*Sailing*" and "*A Lady Like You*", were warmly received by press and radio folks and to a reasonable degree established the brothers with the public.

Quiver had been together for two and a half years, recording two albums for another label entitled "*Quiver*" and "*Gone In The Morning*". They had developed a

good following around Great Britain, playing at several major festivals and touring for a while with THE WHO, with whom they opened the Rainbow Theatre in London in November, 1971.

The combined group now totals six members. IAIN SUTHERLAND is twenty-one. He is featured on guitar and vocals. Iain had been playing and writing songs since he was twelve years old. He turned professional at the age of eighteen and at that time decided to discontinue his studying at the University of Manchester. It was Iain who wrote the groups new hit single, "*You Got Me Anyway*."

GAVIN SUTHERLAND is twenty-three. He is featured on electric guitar and vocals. Gavin, after playing in the amateur leagues, turned pro and joined his brother's group. Apart from a brief spell when he had his own group, he's always been involved





musically with his brother.

TIM RENWICK is twenty-three. He is featured on electric guitar. He formed Quiver together with CAL BATCHELOR who has since returned to his native Canada. Tim is from Cambridge and played with several local bands there before making the big move to London, where his first major gig was to play in the band led by JACKIE LOMAX during the time he recorded for Apple.

BRUCE THOMAS plays bass guitar. He turned pro in 1967 when he came to London from Middlesbrough with FREE's PAUL RODGERS when both were in a band called the ROAD RUNNERS. Leaving there, he worked as a session man for a year before joining Quiver to replace the band's original bass player. He has been with Quiver two years.


WILLIE WILSON is twenty-four. He is featured on drums. Also from Cambridge, where he initially met Tim. Willie has played in local groups and then went on to SYD BARRETT's solo album. He then joined COCHISE, with whom he recorded two albums. He, too, has been with Quiver for two years.

PETER WOOD is twenty-three. He is featured on piano, organ and accordion. The newest member of Quiver, he joined

after the linkup with the Sutherland brothers. He has played piano since the age of fifteen. He studied music at the very famous Royal College of Music. Peter had loads of session work under his belt, and he had also written arrangements for a multitude of music people, one of the most recent being JONATHAN KELLY.

Since the merge of the two groups and the release of "Lifeboat" they now find themselves constantly busy. Their audience is no longer confined to a small cultlike following in England, but now encompasses a goodly amount of record buyers there and in the states. Their sound admittedly, is Americanized. But that certainly hasn't hurt quite a few popular English rock groups, including *The Rolling Stones*.

It would seem that THE SUTHERLAND BROTHERS and QUIVER have made a good bargain for themselves. They've just recently completed a successful American tour. They are now back home in London working on their second album, yet untitled. In the meantime, "Lifeboat" and their single cut are cleaning up.

Would the Sutherlands have made it alone? Or would Quiver have made it alone? Perhaps ... but the record charts are now showing that they are definitely making it as a combined group! And I'm quite sure that none of them will argue the point! 



IKE AND TINA TURNER

Ain't nobody around who isn't claiming Ike Turner and his woman Tina for their very own these days. Yeah, the categorizers do have a bag for them, just like they do for everybody else. The name of the spirit of their music is rhythm and blues, what used to be called raw soul on the circuit, and as special as country music with just as specialized an audience. And while Ike and the lush Tina would be the first to call their music soul, there can be no doubt that their audience isn't quite that specialized anymore.

They've gained as big a front among the progressive fans and even among rock and sweet-sound freaks as they have among the R&B set. They're always on the R&B charts — and very nearly as often on the general pop charts. Tina's been called "my favorite singer" by the likes of the late, great Janis Joplin, and they were one of the few acts the Stones asked to accompany them on their last U.S. Tour. Fact is, Tina's been touted as a female "Mick Jagger." But the truth is she's just straight Tina, and that's good enough. Just ask the composing, arranging, producing end of the team, Ike, and he'll tell you.

Sell-out concerts, songs like "Come Together," appearances in Las Vegas and on TV — in both musical and acting roles — have taught middle-class white audiences to dig the real thing, and to know it when they see it.


Their success is established and has been for a long time, but it wasn't so easy for this now beautiful, confident duo. Like many American blues/soul groups, it took the English to discover them first.

"River Deep, Mountain High"



Teachin' The World To Dig The Real Thing

By Bobbie G. Jackson



wasn't exactly a flop on these shores, but it was a sensation in England. Released in 1966, it shot to the number - one spot on the British charts. They weren't exactly unknown at the time. They'd been doing rather well since 1959, when Ike had written a little number called "Fool In Love." It had been written for another singer who'd never showed up to record it. But Tina knew it, gave it a whirl, and it sold a million copies.

But as all in the biz know, one hit does not make a permanent success, and it wasn't really until the sixties that anyone besides Ike and Tina knew they were here to stay.

They knew it. They had to. There had already been too much of their lives invested in music, and they just couldn't quit. They had to rise, like the cream they are, to the top.

For Ike, the investment in time alone has been more than twenty years. In fact, he was six years old when he first began making music. It was in Clarksdale, Mississippi, the town where he was born.

"I played on an old piano in a church lady's house," he remembers. "She would let me play if I would cut wood for her in return. At the time, I really didn't know what a piano was. All I knew was that when I pushed down on the keys it made a sound that I liked. After picking out a few notes to 'Blues in the Night,' and other tunes that were popular at the time, I started to beg my mother to buy me my own! When school was out that year, I came home with my



report card full of good grades. I walked in the house and there it was ... a new piano she said was all mine! This was the real beginning of my career."

After teaching himself the piano, Ike started performing in school plays and just off - the - cuff for friends, relatives and anyone else who would listen.

After high school, Ike started in right away, doing the thing he knew he loved best. He put together a group called Kings of Rhythm. Ultimately, they cut a record called "Rocket 88," Ike's first R&B hit. Only nobody outside the business knew it was Ike's, and he certainly never got rich off it."

It was a big financial score," he says laughing now, 'cause he can afford to, "but some dude at the record company beat me, and I only got forty dollars for writing, producing and recording it." He was already wise in the way of music, but a baby on the business end. But he was learning, and he did the only thing he could at the time, took his boys on the road.



"Somehow," he says, more than just a bit of wonder in his voice, "I ended up putting down in St. Louis. It was around 1956, and I was playing at this night club and through very unique circumstances I met Annie Bullock — the future Tina Turner!"

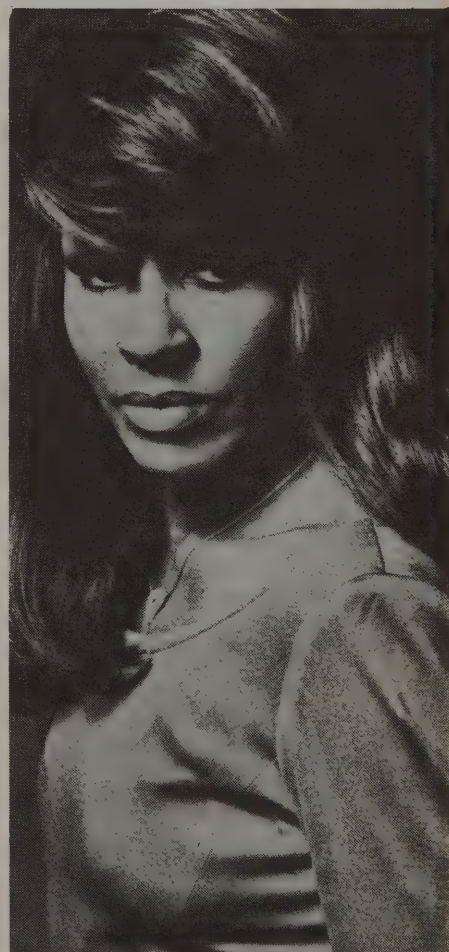
Unique, indeed, since Annie Mae Bullock was born down in Brownsville, Tennessee and grew up in Knoxville, in the lap of a large, gospel - singing family. She did love singing, did show up good in some talent contests, and did move to St. Louis with her sister.

"I was going to night clubs with my sister. Ike was working at one that we used to go to all the time. Well, I used to ask him to let me sing. He'd say okay, but never called me on stage.

"One night, he was playing organ and the drummer put a microphone in front of my sister for her to sing. She said, 'No.'

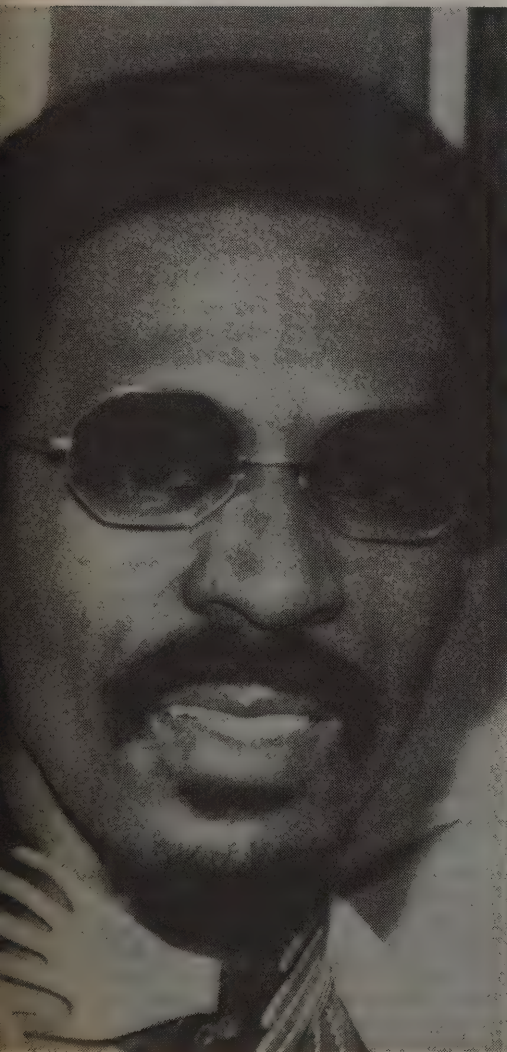
"Ike was shocked! When he finished the tune, he called me on stage. I did several numbers with them that night ..."

And she apparently impressed Ike, She later joined the group ... later joined Ike in wedded bliss ... and both are esconced right where they deserve — on top. It didn't happen overnight, but nothing good or permanent ever does. If they had just made it for the soul folk alone, they'd be important. Today, they belong to

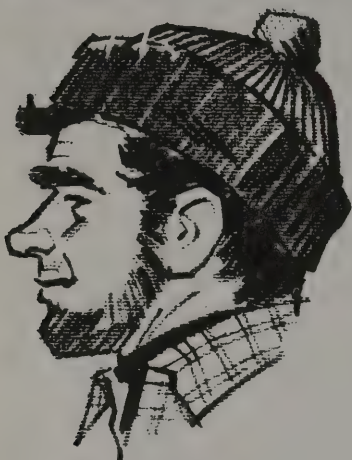


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IT'S WHAT'S HAPPENING

(continued from page 11)

missioner has ruled in favor of Black Oak Arkansas in the rock group's action to void early management, recording and publishing contracts with Lee D. Weisel and Sheldon Krechman of Professional Talent Associates and Illiad Productions and Professional Talent Associates, Inc.

Under the ruling, Weisel and Krechman must return to Black Oak Arkansas previously collected commissions totaling \$18,500.

The determination was based on Commission findings that Weisel and Krechman had violated the state labor code by acting in the capacity of an unlicensed artists' manager.

Black Oak Arkansas is now managed by Norman (Butch) Stone.

Daniel M. Sklar of Sklar, Kornblum & Coben, Inc., represented the group in the action heard before Commissioner Arthur Stahl. It was filed on June 20, 1972.

NEW YORK ... Nice to see Suzi Quatro having success in England, hope she repeats it all over here ... We are eagerly awaiting the release of "Quadrophenia," the new rock opera by the Who about a boy named Jimmy, although it sounds awfully familiar ... Keep on rocking! ... Focus' lead guitarist — Jan Akkerman — has toppled Eric Clapton from his position as the world's top guitarist, according to the annual poll conducted by Britain's prestigious weekly, Melody Maker. Akkerman was voted number one, Clapton came out number two, and Yes' Steve Howe came in third, making Akkerman the first Continental European ever to grab the winning slot in any of the poll's categories.

Focus itself scored a remarkable list of victories — especially for a group of Dutchmen the English had never heard of two years ago. They were voted the second best group in the world (Yes was number one), beating out such venerable rock heavies as ELP, Pink Floyd, Led Zep, Alice Cooper and the Rolling Stones. Their tunes "Sylvia" and "Hocus Pocus" captured the number two and three positions in the singles category.

Thijs Van Leer copped the third place spot in the miscellaneous instrument category for his facility with the flute, the number five position in the keyboard race, and the number eight spot in the sweepstakes for best composer. The group's LP Focus III (on Sire Records) leapt into the number three niche, and Focus scored in 10 out of 14 possible categories and showed up a total of twelve times — more than any other group but Yes (who also showed up 12 times). Not bad for a foursome that doesn't even tie its own wooden shoelaces.

SWITZERLAND ... The Moody Blues set an attendance record for the Fest-Halle in Bern, Switzerland when their concert there attracted 8200 fans, shattering a mark of 8000 set a couple of years ago by Emerson, Lake and Palmer. Bern is a relatively small Swiss

town, and Moody Blues fans came from as far away as Zurich, Montreaux, and parts of France to see the group.

COLORADO ... That wasn't Flash Cadillac flashing frontally three years ago!

Well, you see, Flash Cadillac has been unduly credited with a "somewhat daring display of frontal nudity," according to a demand for correction from the National Association of Frontal Nudity (NAFN).

The Boulder, Colorado, concert incident actually centered around NAFN members, who unzipped and otherwise uncovered shortly after arriving at the event and working their way down front.

They were there unaware it was a Flash Cadillac and the Continental Kids concert, according to NAFN Director Benton R. Thomas, who explained that members "went to skin" in the belief they were disrupting a political rally.

"The band on stage simply kept on playing and drinking beer," said Thomas, "so credit where credit is due, to the courageous members of the NAFN, and not to Flash Cadillac. Even their drummer kept his trap shut!"

"It was all an unfortunate situation but it happened three years ago, so let's forget it," commented FCCM Manager Peter Rachtman.

Flash Cadillac (Himself) commented, "Forget what?"

LONDON ... A six album release is scheduled by Ember Records, headed by a special Jimi Hendrix LP, "In the Beginning — Hendrix."

There will be albums by Liberace, Donnie Elbert and Dizzy Gillespie, as well as a "Themes from the Movies" special and the fourth volume of classic recordings by Enrico Caruso.

Songs on the Hendrix album include "You Got Me Running," "Money," "Let's Go, Let's Go, Let's Go," "You Got What It Takes," "Sweet Little Angel," "Walkin' the Dog," "There is Something On Your Mind," and "Hard Night."

"Candlelight Classics" by Liberace include a series of contemporary and traditional tunes, while "The Roots of Donnie Elbert" includes several instrumental cuts. "Dizzy in Paris" offers a broad range of blues classics.

The movie LP includes themes from "The Godfather," "Love Story," the James Bond films, "The Go - Between," and "On the Road." Caruso is heard singing both in English and Italian.

HOLLYWOOD ... A three part radio program, "The Moody Blues Story," has been produced by Radio Wilde in association with Threshold Records and is currently being offered to North American radio stations.

More than 25% of the programs is narration by four of the Moody Blues, Graeme Edge, Mike Pinder, Ray Thomas, and Justin Hayward. A total of 38 minutes of Moody Blues narration was culled from more than four hours of interviews conducted by Radio Wilde Director John Thompson. These are the first such interviews that the Moodies have ever given.

WE READ YOUR MAIL

KEITH RICHARD OR RICHARDS?

Dear Editor,

A while ago, someone wrote and asked if Keith (of The Rolling Stones) had the last name Richards or Richard. You said Richards—which is wrong. He dropped the "s" a long time ago, but he likes to confuse us by listing his last name as Richards in some places and Richard in others (like the "Exile on Main Street" sleeves). But don't let him fool you. His last name is RICHARD! Believe me!

One Who Knows

Well, he could have fooled us, obviously. Or could it be that Mr. Richard—or is it Richards?—doesn't know which is right, either?

GRAND FUNK STAMPS OUT DRUGS

Dear Editor,

Mark David Schwartz did a great job on his article about Grand Funk doing their thing to wipe out drugs. If everybody would take the same kind of action as GF did—if everybody would stop talking about it and do something—this world just might be in great shape.

GF is the greatest. Their music is hard and meaningful, and Mark Farner is a great composer. If I had only one goal in life, it would be to meet Mark and GF.

Your fan, too,
Steve Roak
San Pedro, California

We're passing on the message, Steve, and who knows, GF may just read it

and ask for an intro themselves.

SLY ENCORE, PLEASE

Dear Editor,

I've been reading Hit Parader for a long time now and you did do an article on the Voices of East Harlem which I loved. I'm hip on that group and they are really outtasight. I really dig their music.

There's another group I'd like you do do—Sly and the Family Stone. Man, he's got some sounds that are really together. So keep on doing the do and I'm sure this magazine will always be on top ...

Rosey Andler
Coal Center, Pa.


We did do Sly about two issues back—and plan to add more to that in the near future.

WE WANT GILBERT O'SULLIVAN!

Dear Editor,

I read your magazine all the time, and enjoy it! But I would enjoy it more if you put more stories about Gilbert O'Sullivan in it. In all the time I've been reading your magazine, I've only caught one story on him and a short one at that! Come on! He deserves more than that!

Karen Anderson
Aloha, Oregon

Well, you can catch him again, right in this very issue. And if we seem to do short stories on him ... well, Gilbert tells us he doesn't like talking about himself too much. 

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LET ME SERENADE YOU

(As recorded by Three Dog Night)

JOHN FINLEY

I will serenade you all along the way
I will serenade you any way you say.

Take you to the country
And I'll take you to the show
Show you to my garden
I know you'll make it grow.

If you let me serenade you
You know that's what you come for
So that I will serenade you

And when the walls begin to fall
Can't hold back the joy in that love will
conquer all

Every moment and every day
If you want to hold me you know that I
will stay

If you let me serenade you
I will serenade you
You know that's what I want.

I'll wake you in the morning
I'm your sunrise high
Your fire in the evening
When it blows outside.

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LEAVE ME ALONE (Ruby Red Dress)

(As recorded by Helen Reddy)

LINDA LAURIE

Big ole Ruby red dress
Wanders 'round the town
Talkin' to herself
Now sometimes settin' down
Don't you get too close now
Ruby runs away
Poor ole Ruby red dress
Born a sorry day
I can hear her say.
Leave me alone won't you leave me
alone

Please leave me alone
Now leave me alone, leave me alone
Please leave me alone yes leave me
alone
Leave me alone won't you leave me
alone

Please leave me alone
Now leave me alone, leave me alone
Just leave me alone oh leave me.

Big ole Ruby red dress
Ev'rybody laughs
Say she's got no future and never made
no past

Something hurt that Ruby
Something she can't bear
Ya look at her real close ya see a little
tear

When she says now.
Leave me alone won't you leave me
alone

Please leave me alone
Now leave me alone leave me alone
Please leave me alone yes leave me
Leave me alone won't you leave me
alone

Please leave me alone
Now leave me alone leave me alone
Just leave me alone oh leave me.

Some folks say some farm boy up from
Tennessee

Taught it all to Ruby then just let her be
Her Daddy tried to hide it
Tried to keep things cool
But something happened to Ruby
She broke down to a fool
Who just says now.

Leave me alone won't you leave me
alone

Please leave me alone
Now leave me alone leave me alone
Please leave me alone yes leave me
Leave me alone won't you leave me
alone

Please leave me alone
Now leave me alone leave me alone
Please leave me alone yes leave me.

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MY MUSIC

(As recorded by Loggins & Messina)

JIM MESSINA
KEN LOGGINS

Hey little girl won't you meet me at the
school yard gate
I got backstage passes to the biggest
show in town

So honey don't you make me be late
If we leave a little early and we hurry
We can get in with the band
And little Timmy Schmidt has got his old
man's van

So let's get to gettin' while the gettin' is
right
And roll with the rhythm tonight.

God knows that I love my music
Ain't no one gonna change my tune
Don't cha know that I love my music
Ain't never gonna change my tune.

Hey little girl want-a dance with you all
night long
The music's got me buzzin' and I feel
pretty loose
I feel the rhythm and it's comin' on
strong

Let me lay a little wisdom on you baby
There's power in the sound
With everybody jumpin' we can bring
the house down
So let's get to gettin' while the gettin' is
right
And roll with the rhythm tonight.

God knows that I love my music
Ain't no one gonna change my tune
Don't cha know that I love my music
Ain't never gonna change my tune.
Do do do do do do do do

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THE RIVER OF LOVE

(As recorded by B.W. Stevenson)

DANIEL MOORE

What do I do when I wanna get a hold
on you

What do I say to make you come around
my way

Do you believe we should let each other
know

When we want to flow down the river
Sail down the river

The sweet, sweet river of love
Flow down the river
Sail down the river

The sweet, sweet river of love.

What do you do when you want to get a
hold on me

You know that I fall in love so easily
Do you believe we should let each other
know

When we want to flow down the river
Sail down the river

The sweet, sweet river of love
Flow down the river
Sail down the river

The sweet, sweet river of love.

I want you to know you can always
count on me

To stop what I'm doing and keep you
company

Do we believe we should let each other
know

When we want to flow down the river
Sail down the river

The sweet, sweet river of love
Flow down the river
Sail down the river

The sweet, sweet river of love.

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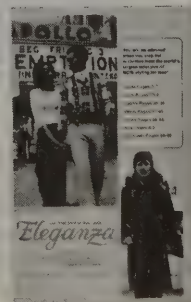
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TIME IN A BOTTLE

(As recorded by Jim Croce)

JIM CROCE

If I could save time in a bottle
The first thing that I'd like to do
Is to save every day 'til eternity passes
away
Just to spend them with you.

If I could make days last forever
If words could make wishes come true
I'd save every day like a treasure and
then
Again I would spend them with you.

There never seems to be enough time
To do the things you want to do once
you find them
I've looked around enough to know

That you're the one I want to go thru
time with.

I had a box just for wishes
And dreams that had never come true
The box would be empty except for the
mem'ry of how they were answered by
you

There never seems to be enough time
To do the things you want to do once
you find them

I've looked around enough to know
That you're the one I want to go thru
time with.

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CHAPEL OF LOVE

(As recorded by Bette Midler)

PHIL SPECTOR
ELLIE GREENWICH
JEFF BARRY

Goin' to the chapel and we're gonna get
married
Goin' to the chapel and we're gonna get
married
Gee, I really love you and we're gonna
get married
Goin' to the chapel of love.

Spring is here
The sky is blue
Birds all sing as if they knew
Today's the day we'll say I do
And we'll never be lonely any more.

Bells will ring
The sun will shine
I'll be his and he'll be mine
We'll love until the end of time
And we'll never be lonely any more.

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ARE YOU LONESOME TONIGHT?

(As recorded by Donny Osmond)

ROY TURK
LOU HANDMAN

Tonight I'm down hearted
For tho' we have parted
I love you and I always will
And while I'm so lonely
I'm writing you only
To see if you care for me still.

Are you lonesome tonight
Do you miss me tonight
Are you sorry we drifted apart
Does your memory stray to a bright
summer day
When I kissed you and called you
sweetheart
Do the chairs in your parlor seem empty
and bare
Do you gaze at your doorstep and pic-
ture me there
Is your heart filled with pain
Shall I come back again
Tell me, dear, are you lonesome
tonight?

I hold with affection
A fond recollection
A romance of days now gone by
And often I wonder
If I made a blunder
By letting you bid me "Goodbye".

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ABRA-CA-DABRA

(As recorded by the DeFranco Family)

TIM MARTIN
WALT MESKELL

Don't ya know I get a magical feelin'
Ev'ry time you're near
And it always sets me rockin' and
reelin'
When you disappear
You keep me wond'rin' just how good it
could be
Don't ya know it feels like magic, baby
What you're doin' to me.

Abra-ca-dabra
Ala-ka-zam
Abra-ca-dabra
Look where I am
You got me believin' in things I didn't
before
Abra-ca-dabra
Won't you show me some more.

Show me now, show me now
Show me now now now
Abra-ca-dabra
Ala-ka-zam
Abra-ca-dabra
Look where I am.

Don't ya know ya got a spell on me baby
I don't know what to do
Half the time I'm full 'a all kinds 'a crazy
daydreams over you
No use explainin' what those feelin's
could be
Don't ya know it feels like magic, baby
When you give 'em to me.

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BABY COME CLOSE

(As recorded by Smokey Robinson)

WILLIAM ROBINSON
PAMELA MOFFETT
MARVIN TARPLIN

Turn the lights down low
Baby come close
Put your hand in mine
Oh please be kind
Let me touch your heart
Let the fire start
Ooh so warm, so warm.

Yeah let the soft music play
Please darling stay
Put your trust in me
Let this love be
This is for real
Let time stand still
Ooh so warm, so warm, so warm
Turn the lights down low
Baby come close
Let dreams come true
For me and you
Ah we won't regret
We won't forget
Ooh so warm, so warm
Yeah yeah yeah yeah
So warm, so warm
Turn the lights down low
Baby come close.

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WHEN I FALL IN LOVE

(As recorded by Donny Osmond)

EDWARD HEYMAN
VICTOR YOUNG

When I fall in love it will be forever
Or I'll never fall in love
In a restless world like this is
Love is ended before it's begun
And too many moonlight kisses seem to
cool in the warmth of the sun.

When I give my heart it will be completely
Or I'll never give my heart
And the moment I can feel that you feel
that way too
Is when I fall in love with you.

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LET ME BE THERE

(As recorded by Olivia Newton-John)

JOHN ROSTILL

Wherever you go
Wherever you may wander in your life
Surely you know I always want to be
there
Holding your hand and standing by to
catch you when you fall
Seeing you thru in ev'rything you do.

Let me be there in your morning
Let me be there in your night
Let me change whatever's wrong and
make it right
Let me take you through that
wonderland that only two can share
All I ask you is let me be there.

Watching you grow and going thru the
changes in your life
That's how I know I'll always want to
be there
Whenever you feel you need a friend to
lean on, here I am
Whenever you call, you know I'll be
there.
(Repeat chorus)

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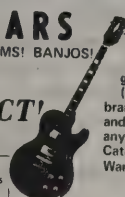
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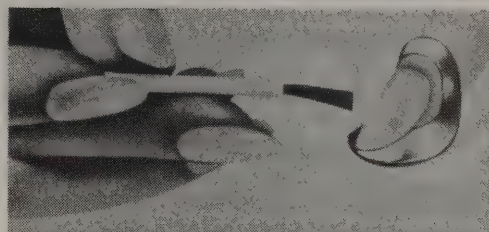
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ROCKIN' ROLL BABY

(As recorded by the Stylistics)

THOM BELL
LINDA CREED

Tootsie roll soul in little white shoes
Papa sure proud of little bitty rockin' roll baby

Singin' at the age of two
He can hardly talk but he sure knows
how to sing the blues.

Little Joe never sings out of tune
He's always in key
He's a soulful little rockin' roll baby
Papa loves the way he coo
Never heard a boy sing the way my little Joey do.

He was born in a theater in Bluefield,
West Virginia
His ma and I were traveling on the road

I worked hard all that summer as fill in
for the drummer
One night stands weren't easy for little Joe.

Bought a new house in Abilene Hills
Papa really figured he did it for his rockin' roll baby
Little bit of rhythm and blues
Got a funky walk in his little orthopedic shoes.

He was born in a theater in Bluefield,
West Virginia
His ma and I were traveling on the road
I worked hard all that summer as fill in
for the drummer

One night stands weren't easy for little Joe
Na na na na na na na na na.

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I FOUND SUNSHINE

(As recorded by Chi-Lites)

E. RECORD

I found sunshine when I found you
Oh baby.

Feeling my way along in the dark nights
Work dreary, raining every day
I got down on my knees and I pray
That someone just like you would come
my way
You put me in heaven
Loving in the moonlight

You're sweet as candy, tender as roses
You take the teardrops, took them away
Yeah I need you baby
Day by day by day by day.

Whether I'm one of the many or one of
the few
Ain't nobody going to stop me from loving you
You became the only one in my life
You touched and then I saw the light.

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LIVING FOR THE CITY

(As recorded by Stevie Wonder)

STEVIE WONDER.

A boy is born in hard time Mississippi
Surrounded by four walls that ain't so pretty

His parents give him love and affection
to keep him strong
Movin' in the right direction
Living just enough, just enough for the city.

His father works some days for fourteen hours
And you can bet he barely makes a dollar
His mother goes to scrub the floors for many
And you'd best believe she hardly gets a penny
Living just enough, just enough for the city yeah.

His sister's black but she is so nuff pretty
Her skirt is short but Lord her legs are sturdy
to walk to school
She's got to get up early
Her clothes are old but never are they dirty
Living just enough, just enough for the city.

Her brother's smart he's got more sense
than many

His patience's long but soon he won't have any
To find a job is like a hay stack needle
'Cause where he lives they don't use colored people
Living just enough, just enough for the city
Da ba da living just enough for the city.

His hair is long his feet are hard and gritty
He spends his life walking the street of New York City
He's almost dead from breathing in air pollution
He tried to vote but to him there's no solution
Living just enough, just enough for the city
Yeah yeah yeah.

I hope you hear inside my voice of sorrow
And that it motivates you to make a better tomorrow
This place is cruel no where could be much colder
If we don't change the world will soon be over
Living just enough, just enough for the city
(La la la la la la)
Da ba da da da da da da da da
Oh no no no no no no no no no.

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A SONG I'D LIKE TO SING

(As recorded by Kris & Rita)

KRIS KRISTOFFERSON

There's a song I like to sing
Do you know the song I mean
It don't always sound the same
But it's always good to sing.

Anyone can say the words
Anyone can sing the tune
If you'll take a little time
I can teach this song to you.

And we can get to know each other
Like a sister and a brother
Like a father and a mother
Like a woman and a man
And we can sing along together
Just enjoying till it's over
It don't need to last forever
But if you want it to, it can.

Maybe it don't mean a thing
But it's a pretty little tune
And it's a song I like to sing
That I'd love to sing with you
Yeah, it's a song I like to sing
That I'd love to sing with you.

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CITY LADY

(As recorded by the Looking Glass)

ELLIOT LURIE

I just met the woman yesterday
But I can't get her off my mind
Got a funny feeling she's a very special kind
She will sing to me in the morning
When the sun begins to rise.
Pretty lady from the city
You got country in your eyes
Pretty lady from the city
You got country in your eyes.

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WHO'S IN THE STRAWBERRY PATCH WITH SALLY

(As recorded by Dawn)

L. RUSSELL BROWN
IRWIN LEVINE

One day happy, one day sad
Feelin' good then feelin' bad
In anger words are spoken
Then in haste a heart is broken.

Who's in the strawberry patch with Sally
Now that she's not pickin' them with me
No, I don't care what they're doin' there
'neath the shade of the old apple tree
I bet they're laughin' and talking love talk
Just like the way we used to do
Who's in the strawberry patch with Sally
Whispering 'I love you.'

I can't take it, I just can't take it
It's drivin' me mad
Sally was the best love maker that I ever had, that's right
Who's in the strawberry patch with Sally
Who's makin' love to her tonight.
I can't take it, I just can't take it, it's drivin' me mad
Sally was the best love maker that I ever had
Oh, who's in the strawberry patch with Sally
While the Wabash moon is shining bright
Had I been true to her I'd be the one in the strawberry patch with Sally tonight.

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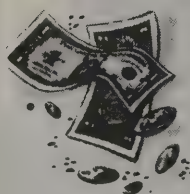
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OPPOSITE OF YOUNG		L	D		
NOT STRONG		E	A	K	
NOT DARK		I	G	H	T
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OPPOSITE OF YES		O			
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RIVER

(As recorded by Joe Simon)

EUGENE McDANIELS

There's a river somewhere
Flows thru the lives of ev'ryone
I know it flows thru the valleys and the
mountains and the meadows of time
Yes it do

There's a star in the sky
Shines in the lives of ev'ryone
You know it shines in the valleys and
the mountains and the meadows of
time

Yes it do
There's a voice from the past
Speaks thru the lives of ev'ryone
You know it speaks thru the valleys and
the mountains and the meadows of
time

Yes it do, yeah
Yes it do now
Yes it do, yeah.

There's a smile in your eyes
Brightens the lives of ev'ryone
You know it brightens the valleys and
the mountains and the meadows of
time

Yes it do

There's a short song of love
Sings thru the lives of ev'ryone
You know it sings thru the valleys and
the mountains and the meadows of
time

Yes it do

There's a river somewhere
Flows thru the lives of ev'ryone
I know it flows thru the valleys and the
mountains and the meadows of time

Yes it do, yeah
Yes it do now
Yes it do, yeah
Oooh.

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ROLLER COASTER

(As recorded by Blood, Sweat & Tears)

MARK JAMES

I recall when I was young
My poppa said, "Don't cry
Life is full of ups and downs, like a roller
coaster ride
There'll be times you'll get so scared
rollin' down these hills

That you'll hold on tight with all your
might
'Cause you won't know what you feel"
You go up, down, all around on a cycle
that's never ending
You got this train when you were born
And the wheels just keep on spinning.

Like a roller coaster
It keeps going faster, time going past
you

Thrills coming at you
Hey, hey, up, down, all around like a
roller coaster.

I left home at just sixteen, thought I'd
have some fun
Hitched a ride on a diesel truck, headed
for Washington
Yeah, I know now what my poppa
meant when he told me heart - to -
heart

"Son, you'll find out soon enough
Life is just an amusement park
You'll thrill like a kid, you'll get so ex-
cited
You'll hang on tight with all your might
As if your heart ignited".
(repeat chorus)

Roller coaster
Up, down, all around on a cycle that's
never ending
I got on this train when I was born and
the wheels just keep on spinning.
(Repeat chorus)

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HELLO IT'S ME

(As recorded by Todd Rundgren)

TODD RUNDGREN

Hello it's me
I've thought about us for a long, long
time
Maybe I think too much but something's
wrong
There's something here that doesn't last
too long
Maybe I shouldn't think of you as mine.

It's important to me that you know you
are free
'Cause I never want to make you
change for me
Think of me
You know that I'd be with you if I could
I'll come around to see you once in a
while

Or if I ever need a reason to smile
And spend the night if you think I
should
Sometimes I thought it wasn't so bad.

Seeing you
Or seeing anything as much as I do
I take for granted that you're always
there
I take for granted that you just don't
care
Sometimes I can't help seeing all the
way through.

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MAMMY BLUE

(As recorded by Stories)

HUBERT GIRAUD
PHILL TRIM

Oh, mammy
Oh, mammy, mammy blue
Oh, mammy blue (oh mammy, mam-
my)
Oh, mammy
Oh, mammy, mammy blue
Oh mammy blue.

I may be your forgotten son (one)
Who wandered off at twenty-one
It's sad to find myself at home
And you, you're not around
If I could only hold your hand
And say I'm sorry, yes I am
I'm sure you'd really understand
Oh, ma, where are you now?
Oh, mammy oh mammy, mammy blue
Oh mammy blue (oh mammy, mammy)
Oh, mammy oh mammy, mammy blue
Oh mammy blue.

The house we shared upon the hill
Seems lifeless but is standing still
And mem'ries of my childhood fill my
mind
Oh mammy, mammy.

I've been through all the walks of life
Seen tired days and lonely nights
And now without you by my side
I'm lost!

How will I survive?
Oh, mammy oh mammy, mammy blue
Oh mammy blue (oh mammy, mammy)
Oh, mammy oh mammy, mammy blue
Oh mammy blue.

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BE
(From the Motion Picture
"Jonathan Livingston
Seagull")

(As recorded by Neil Diamond)

NEIL DIAMOND

Lost on a painted sky
Where the clouds are hung
For the poet's eye
You may find him
If you may find him.
There on a distant shore
By the wings of dreams
Through an open door
You may find him
If you may.
If you may.

Be as a page that aches for a word

Which speaks on a theme that is
timeless
While the sun god will make for your
day
Sing, as a song in search of a voice
That is silent
And the one god will make
For your way.
And we dance
To a whispered voice
Overheard by the soul
Undertook by the heart
And you may know it
If you may know it.
While the sand
Would become the stone
Which begat the spark
Turned to living bone
Holy, holy
Holy sanctus.

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CHEAPER TO KEEP HER

(As recorded by Johnnie Taylor)

MACK RICE

It's cheaper to keep her
It's cheaper to keep her
When your little girl makes you mad
And you get an attitude and pack your
bag
Five little children that you're leaving
behind
Son you're gonna pay some alimony or
do some time
That's why it's cheaper to keep her

It's cheaper to keep her
When you get through staring
That judge in the face
You're gonna wanna cuss the whole
human race
That's why it's cheaper to keep her
It's cheaper to keep her
It's cheaper to keep her
It's cheaper to keep her.

**GOODBYE YELLOW BRICK
ROAD**

(As recorded by Elton John)

**ELTON JOHN
BERNIE TAUPIN**

When are you gonna come down
When are you going to land
I should have stayed on the farm
Should have listened to my old man
You know you can't hold me forever
I didn't sign up with you
I'm not a present for your friends to open
This boy's too young to be singing the
blues.

Ah ah
So goodbye yellow brick road
Where the dogs of society howl
You can't plant me in your penthouse
I'm going back to my plow
Back to the howling old owl in the
woods
Hunting the horny back toad
Oh I've finally decided my future lies
Beyond the yellow brick road
Ah ah ah.

What do you think you'll do then
I bet that'll shoot down your plane
It'll take you a couple of vodka and
tonics to set you on your feet again
Maybe you'll get a replacement
There's plenty like me to be found
Mongrels who ain't got a penny
Sniffing for tidbits like you on the
ground.

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**UNTIL YOU COME BACK
TO ME (That's What I'm
Gonna Do)**

(As recorded by Aretha Franklin)

**STEVIE WONDER
CLARENCE PAUL
MORRIS BROADNAX**

Though you don't call any more
I sit and wait in vain
I guess I'll rap on your door
Tap on your window pane
I want to tell you baby the changes I've
been going through missing you
Until you come back to me that's what
I'm gonna do.
Why did you have to decide you had to
set me free
I'm gonna swallow my pride and beg
you to please see me
I'm gonna walk by myself to prove that
my love is true all for you
Until you come back to me that's what
I'm gonna do.
Living for you my dear is like living in a
world of constant fear
Hear my plea
I've gotta make you see that our love is
dying
Your phone you ignore
Somehow I must explain
I'll have to rap on your door tap on your
window pane
I'm gonna camp by your steps until I get
through to you
Change your view
Until you come back to me that's what
I'm gonna do
Until you come back to me that's what
I'm gonna do
I'm gonna tap on your window pane
Don't wanna wait in vain.

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You didn't pay but two dollars to bring
the girl home
Now you're about to pay two thousand
to leave her alone
You see another woman out there and
you want to make a change
She ain't gonna want you cause you
won't have a damn thing

That's why it's cheaper to keep her
It's cheaper to keep her
By the time you get through looking
that judge in the face
You're gonna wanna cuss the whole
human race
It's cheaper to keep her
It's cheaper to keep her.

I know you think the grass is greener
way over on the other side
When that judge gives you that dirty
look you may as well put your money in
mama's pocketbook

That's why it's cheaper to keep her
It cost too much to leave her alone
I know it's cheaper to keep her
Cause you're gonna pay some alimony
If you leave her alone.

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STEALIN'

(As recorded by Uriah Heep)

KEN HENSLEY

Take me across the waters 'cause I need
some place to hide
I done the rancher's daughter and I sure
did hurt his pride
Ah ah ah ah ah ah.

Well there's a hundred miles of desert
lies between his hide and mine
I don't need no food and water
Lord 'cause I'm running out of time
Fightin', killin', wine and women,
gonna put me to my grave
Runnin', hidin', losin', cryin'

Nothing left to save but my life
Ah ah ah ah ah.

Stood on a bridge and shunned religion
Thinking the world was mine
I made my break and a big mistake
Stealing when I should have been
buying, buying
I was stealing when I should have been
buying
I was stealing when I should have been
buying
Stealing when I should have been buy-
ing
Stealing when I should have been
buying.

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PRETTY LADY

(As recorded by Lighthouse)

SKIP PROKOP

I see you each morning and in silence I
say
Pretty lady I love you, but I know there's
no way
That you'd consider my love, girl, cause
you don't have the time
So I try to conceal it so you can't read my
mind.

But all I want to do, pretty lady, is see
you smiling too, pretty lady
And maybe once in my life be makin'
love to you.

Ev'ry day I keep hoping that I may see a
sign
That'll give me a chance, girl, to be first
in your eyes
But I just go on waiting, ev'ry day it's
the same
All my friends keep on saying you're a
fool who loves pain.
(Repeat chorus)

I'm beginning to wonder if you know
I'm alive
Every day it gets harder to feel good
when I rise
If I just had a chance, girl, you would
feel what it's like
To be loved every morning, every day,
every night.

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D'YER MAK'ER

(As recorded by Led Zeppelin)

JOHN BONHAM
JOHN PAUL JONES
ROBERT PLANT

Oh oh oh oh oh oh
You don't have to go
Oh oh oh oh oh
You don't have to go
Oh oh oh oh oh
You don't have to go.

Ay ay ay ay ay ay
All those tears I cry
Ay ay ay ay
All those tears I cry
Ay ay ay ay
Baby please don't go.

When I read the letter you wrote me
It made me mad, mad, mad
When I read the words that it told me
It made me sad, sad, sad.

But I still love you so
I can't let you go
I love you, ooh, baby I love you
Oh oh oh oh oh oh ev'ry breath I take
Oh oh oh oh oh ev'ry breath I take
Oh oh oh baby please don't go.

Oh ooh oh oh oh
You hurt me to my soul
Ay ay ay ay
You hurt me to my soul
Oh oh oh baby please don't go.

When I read the letter you wrote me
It made me mad, mad mad.
When I read the news that it brought
me
It made me sad, sad, sad.

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PHOTOGRAPH

(As recorded by Ringo Starr)

GEORGE HARRISON
RICHARD STARKEY

Every time I see your face
It reminds me of the place we used to go
But all I've got is the photograph
And I feel like you're not gonna be back
anymore
I thought I'd make it the day you went
away
Thought I can make it til you come home
again to stay - e-ay
I can't get used to living here for my
heart is broke
My tears are cryin' for you
I want you here to have and hold as the
years go by and we grow old and gray
Now you're expecting me to live
without you
But that's not something that I'm look-
ing forward to.

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EARLY MORNING HUSH

(As recorded by B.J. Thomas)

CAROLE KING

Sometimes I wake up and the dark of
night is creeping
And the early morning hush is all
around
I wonder if any of my dreams are worth
keeping
Or are they as foolish as they sound.

There's so little time, and so much living
And so many treasures to be found
Maybe someday I'll find myself a warm
bed to sleep in
Then the early morning hush
Won't get me down.

There's so little time and so much living
And so many treasures to be found
Maybe someday I'll find myself a warm
bed to sleep in
Then the early morning hush
Won't get me down, won't get me
down
Oh maybe someday I'll find myself a
warm bed to sleep in
Then the early morning hush won't get
me down
Early morning hush
Early morning hush.

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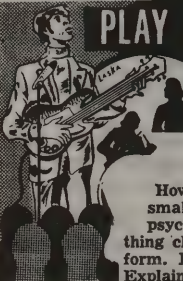
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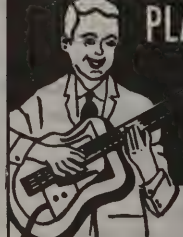


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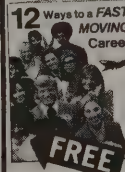
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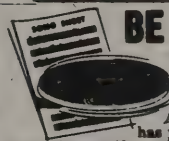
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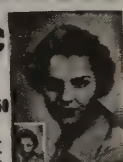
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AMERICAN TUNE

(As recorded by Paul Simon)

PAUL SIMON

Many's the time I've been mistaken
And many times confused
Yes, and often felt forsaken
And certainly misused
But I'm all right, I'm all right

I'm just weary to my bones
Still, you don't expect to be
Bright and bon vivant
So far away from home, so far away
from home.

And I don't know a soul who's not been
battered
I don't have a friend who feels at ease
I don't know a dream that's not been
shattered or driven to its knees
But it's all right, it's all right

We've lived so well so long
Still, when I think of the road we're
traveling on
I wonder what went wrong
I can't help it, I wonder what went
wrong.

And I dreamed I was dying
And I dreamed that my soul rose unex-
pectedly
And looking back down at me
Smiled reassuringly

And I dreamed I was flying
And high up above my eyes could
clearly see
The Statue of Liberty
Sailing away to sea
And I dreamed I was flying.

We come on the ship they call the
Mayflower
We come on the ship that sailed the
moon
We come in the age's most uncertain
hour and sing an American tune

But it's all right, it's all right
You can't be forever blessed
Still, tomorrow's going to be another
working day
And I'm trying to get some rest
That's all I'm trying to get some rest.

© Copyright 1973 by Paul Simon.

THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM McGEE

(As recorded by the Hollies)

ALLAN CLARKE

Big tall man standing in the street
Gun hangin' by his side
Just one man that he'd like to meet
That's when I began to hide
I recognized him from the face of his son
The hate in his eyes didn't lie
What I did can't be undone
Borrowed time there's none to buy.

I hid round the back of a derelict shack
Ain't lookin' for a bad showdown
He was smart he'd already checked
A week in advance I'd paid down
The hotel clerk was a fun lovin' man
The job he had it didn't pay
He told all about what happened that
night
There he is that's the one's all he'd say
Well all the people were.

Runnin' jumpin' even thumpin' on my
bad neighbors doors
Cryin' curly Billy's silly with his colt he
calls Filly
Let me in I got to hide
Well everybody was cryin' sighin' Sam
McGee's dyin'
No one to protect our town
Curly Billy's silly with his colt he calls
Filly
He's gonna shoot your sheriff down.

Big tall man standin' in the street
Now a hand hoverin' ready to slide
Drew out his gun it wasn't for fun
Let me in there's nowhere to hide
Well I made my play it wasn't my day
I felt the ripping lead
That's when I knew my time was
through
Rest in peace were the last words he
said.

Runnin' jumpin' even thumpin' on my
bad neighbors doors
Cryin' Curly Billy's silly with his colt he
calls Filly
Let me in I got to hide
Well everybody was cryin' sighin' Sam
McGee's dyin'
No one to protect our town
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GOOD OLD SONG

(As recorded by Dobie Gray)

RON DAVIES
MENTOR WILLIAMS

All the world is a room
And the room is painted blue
You look at me I look at you
We need our song to pull us through
But the melody is changing
And the words all slip away
And we cannot sing our good old song
like we could in the good old days.

This leaving you sure ain't easy
I think of the summer nights we knew
I remember the way you used to please
me
But the time has come upon us now to
go our sep'rate ways
Because we cannot sing our good old
song like we could in the good old days.

Don't you want to have your chance
Don't you want to try a new romance
Oh and I know you will
When the time is right
And you will dance on the highest hill in
the night.

Tonight I want to hold you close
I want to feel you near me one more
time
It's too bad it's sad but that's how it
goes
And when your friends all come and ask
you
Why your lover went away
Just say that we could not sing our good
old song like we could in the good old
days.

Just say that we could not sing our good
old song like we could in the good old
days
We could not sing our good old song like
we could in the good old days
Couldn't make it, no no, we couldn't
take it any more
We could not sing our good old song like
we could in the good old days
No no no no no no no no no
We could not sing our good old song like
we could in the good old days
We couldn't take the time, we couldn't
make it rhyme
No no no.

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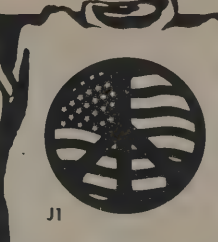
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D3



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J1




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C7



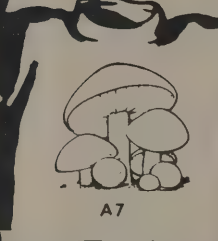
A8



C6



J3




A7



J4



A6



E6



G8



G9



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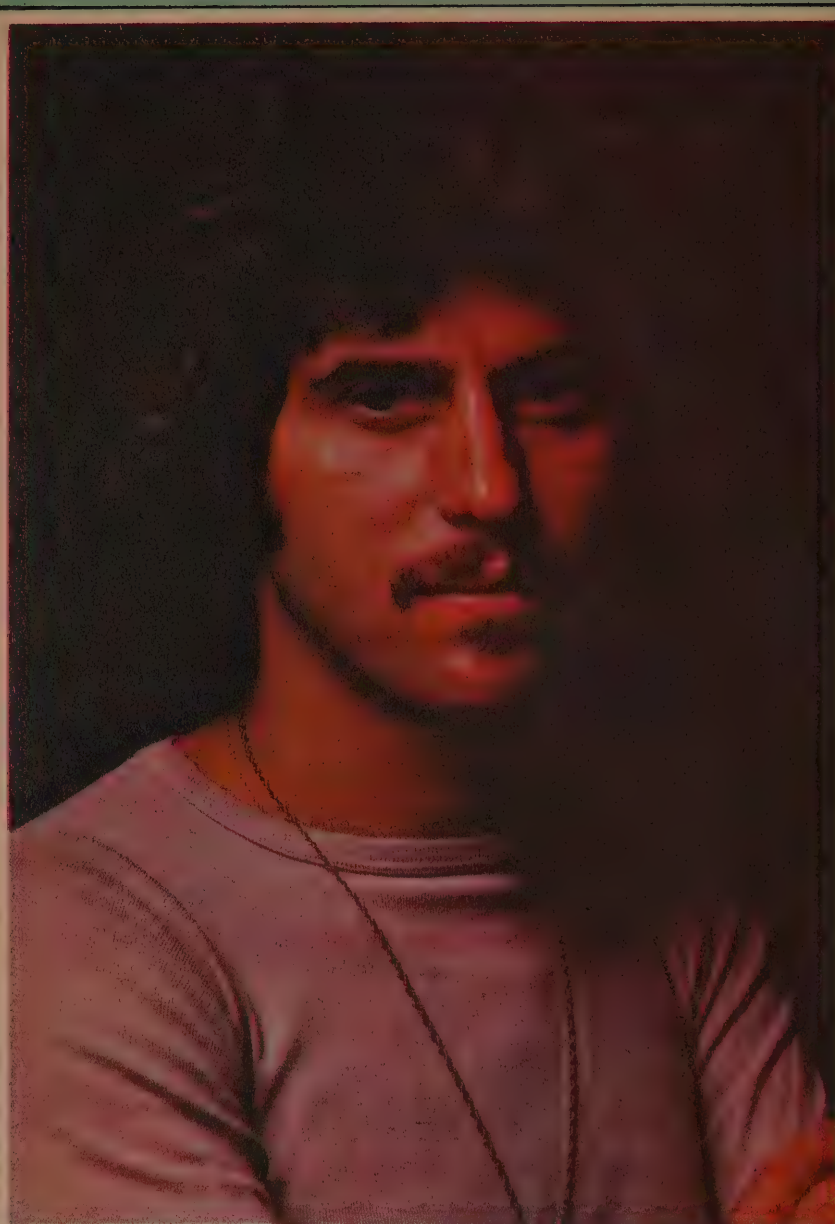
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JOHNNY RIVERS—

A Pilgrimage For A Child Of The 50's

By Ann Iorio

He made his musical debut in the sixties, but in many ways he's a child of the fifties. We watched him prove it back in 1963 with his first Gold Records — "Memphis," "Maybelline," and "Mountain of Love" — and we watched him go through many, many phases. There were his producing and publishing days when he brought together such talents as Jim Webb and the Fifth Dimension and Glen Campbell. We saw him bow out of the business end of things to plumb the depths of his soul, producing elpees like "Changes," "Rewind," and "Realization," containing some of the best singles we've ever heard.

Then came a year of retirement, to go even deeper into a spiritual bag, to get it all together in some kind of life harmony as well as a musical one. Now the doom-sayers will tell you that a year of retirement is sure death for a singer and/or composer — that you can't get back — that it is the end forever. But Johnny Rivers has been out of retirement for quite a bit now — and with the release of "Blue Suede Shoes" he's right back where he started from and in more ways than one.

That's right, we've watched Johnny Rivers come full circle. Once again, he's proven himself a child of the fifties, with a reaffirmation of his faith in the raw, genuine stuff that is original rock and roll. And once again, he's proven he can sell that kind of music better than anybody else. Certainly the title song on the elpee has been touted as the best rendition since Elvis first did his thing back in 1956. He's caught the spirit, and he's kept the faith.

The elpee's more than just a tribute to Elvis, however. It's reminiscent of the greasy Bo Diddley groove, it's got the energy of the early Byrds and the sparkle of early Neil Diamond. But most of all, it's filled with Johnny Rivers' joyful faith in rock and roll, which makes the elpee all his, despite any emphasis on nostalgia. What's more, Johnny actually refuses to stick strictly to period, as the record with its stew of fifties, sixties and seventies prove. It's more the feeling of those early days he wants to evoke, and he does it beautifully. And it's the feeling he talks about when he says, "It's happening all over again. It's just straight-ahead good-time music."

Well, it's sure happening all over again for Johnny, but actually on close examination, the music and the way he interprets it isn't "just" anything. There's an underlying complexity, a trying to say something, a kind of celebration. The quality is upbeat, and yet somehow profound. And that, we suspect, is what we'll be getting from Johnny from now on.

Despite the full-cycle tour from rock to head to heavy to spiritual and back to rock again, Johnny has changed. There is a kind of missionary zeal to him now, a kind of mature seriousness. We don't

mean the joy has fled, it just seems deeper.

Said one of Johnny's band, "You know everything doesn't have to be tragic to be deep, profound and meaningful. That's one of the things you learn when you play with Johnny. Joy is also deep, also profound, very important to be savored and learned from like any meaningful experience. We have a ball playing, plus the feeling that the spreading of this good - time thing is a heavy responsibility. That's what we're responding to."

Johnny's band, of course, is no slouch or he couldn't be putting this mission together. It's a careful selection and blending of the very best. There are the bass/drums duo of Osborn and Gordon; Michael O'Martian's piano; horns by Chuck Findley, Jim Horn and Jackie Kelso; ex-Dillard Herb Pedersen on backing harmonies and two fabulous guitarists, Dean Parks and Larry Carlton.


Johnny has come full cycle both in terms of his music and in his success. He's here to stay. But the years and the changes have made him different. What he once loved, he's convinced about now. John Ramistella, born November 7, 1942, in New York City, and brought up to the musical beat of Baton Rouge, Louisiana, from the time he was three, has come a long way through his 31 years.

From 1960, when he went to L.A. to produce, through his early successes in the discotheques of the early sixties, through the social significance of the later sixties and the personal examination of the turn of the decade, it has been a pilgrimage. And if you were to ask Johnny, it's a search and growth that isn't over yet. But he has found the direction which has given his performing and his music a very solid base.

Frequently, performers are their own worst enemies. They often don't know what is right for them. They come in with an idea that makes them soar to the top, and when they get there, they decide that maybe they ought to change. Trouble is they equate change with growth, which isn't always the same thing. All too often, they don't take their original instinct, the thing they once believed in, very seriously anymore.

It got them where they wanted to go, but they think that where you have to go from there is somehow very different. What usually happens is that they lose direction, lose their audiences, lose their intuition — and never find their way back to that fork in the road where they took the wrong turn.

Not so Johnny Rivers. He took time out to explore before that could happen. He did take off on different paths, but they were all directed properly. Now funky and fun is the order of the day — and the first instinct is the last — only with the sure knowledge that he was right all along.

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LED ZEPPELIN

(continued from page 31)

with this fabulous collection of Tiffany lamps and art nouveau furnishings. Can't blame him for missing that.

"And really," our source said thoughtfully, "afterward, they always politely pay all damages, and feel a little foolish — when they aren't laughing about it ..."

Home sickness, loneliness, boredom, they are all a part of the music world, especially for indemand stars. And the demands for Zeppelin and the pressures accompanying those demands have been with them from the day they took Cream's place back in 1968. They were a smash from the first, and it hasn't let up since.

But the pressures are only a part of the story when it comes to the outrageous antics of Led Zeppelin. They have a sense of humor that sometimes makes them look like a bunch of kids making mud pies, and maybe throwing them at each other afterwards, just for a laugh. In a way that childlike quality is very important—it's part of the creativity of an artist. True, things may get a bit out of hand .. but it seems to work out all right in the end.

And no real kid would let a birthday go by without some kind of fanfare. For these kids, the event promises to be a combination of Guy Fawkes Day and the Fourth of July.

"Would you walk a mile to hear Jimmy play Mozart?" one of the Zeppelin crew asked us with a grin. Was that a hint? He wouldn't say.

Would you believe a book of poetry by Robert? another crew member laughed.

"How about a cake big as London Tower, mostly frosting, that'll be pie in the eye for all of the city?"

That, we believe!

HP

BROWNSTONE

(continued from page 6)

going electric — and they began then to change both their name and their direction. Not that they really needed to in terms of success. They were doing all right, climbing surely and steadily upward. They had a strong college following — "in every local college worth playing at — and a few that weren't," they remember.

But despite a growing and very solid following, a stronger musical urge was pulling at them — something far more gutsy, basic and joyful. It grew into a kind of rousing, crowd pleasing people's band — a get-up, get-off rock and roll band. But not just another rock band, please. This is a blend, a sound that is unique. And the special hot fudge on top of the sundae, that makes it really different is Miss Barbara Lopez.

If you haven't heard the full vocal range of this talented lady, well, then, maybe you haven't heard anything yet. Part Mexican, part Navajo, by way of Galveston, Texas, she seems the most serene, quietest of ladies — until she hits that stage and opens her mouth. Then suddenly all the free-floating energy that exists in the place seems to come together, as though through a synthesizer, and settles in that atom-smashing voice that comes like a crack of lightning.

To be into the Brownstone's music really is like being contained in some happy, warm, home-like shelter with a permanent welcome. And like all good homes, some things are always familiar — and others are changing and growing and just getting bigger and bigger with the folks inside. You can hear the development with each new disc and each new appearance. The sound and the lifestyle keep shifting, growing more complex like talented people do.

Yet there's a basic honesty that makes them appealing and comprehensible to the simplest beat of the human heart. Yep, there's something rumbling, and grumbling and stretching and growing, and howling and laughing inside that Brownstone, and it always sounds like it's too big for the whole thing to hold — like one of these days it's gonna crash out. But it will never break the basic structure that is Brownstone.

HP

PROVIDENCE

(continued from page 30)

came from Baltimore, and the rest of the band came down from Portland for that meeting in Boise which proved to be the missing link in the chain of events which was to take Providence from obscurity.

Individuality and collectively, the group had long admired the Moody Blues and when the Moodies gave a concert at Portland in 1972, the boys "hung around" backstage hoping to meet Messers Lodge, Thomas, Pinder, Edge and Hayward.

After that concert a tape changed hands, and as a consequence, Mike Pinder brought home to England some of Providence's songs and passed them on to Gerry Hoff, head of Threshold.

"The Moodies always bring back a lot of tapes when they've been on tour" says Gerry. "I listen to them all, but this one was special. We didn't waste any time in recording them and Tony Clarke went to America to produce their first album."

Effectively that was all the help the Moody Blues gave to Providence, because they believed that the band needed to make it on their own ability and not through the influence that they could bring to bear.

Providence are all young men and know only too well that they have a long way to go before they make it up to the top. Time is on their side, and it's a fair bet that you'll be too when you've heard them.

PROVIDENCE LIFELINES AT A GLANCE:

BARTHOLOMEW BISHOP - born May 15 in Portland, Oregon, plays keyboards and autoharp and is lead vocalist.

BOB BARRIATUA - born April 14, 1953 in Boise, Idaho, plays bass and sings.

JIM COCKEY - born June 25, 1947 in Baltimore, Maryland, plays violin, glockenspiel and sings.

ANDY GUZIE - born December 17, 1953 in Minneapolis, Minnesota plays six and twelve-string guitars and sings.

TIM TOMPKINS - born October 23, 1947 in Boston, Massachusetts, plays cello, recorders and percussion and sings.

TOM TOMPKINS - born April 16, 1952 in Portland, Oregon, plays viola, flute and violin; also sings.

HP

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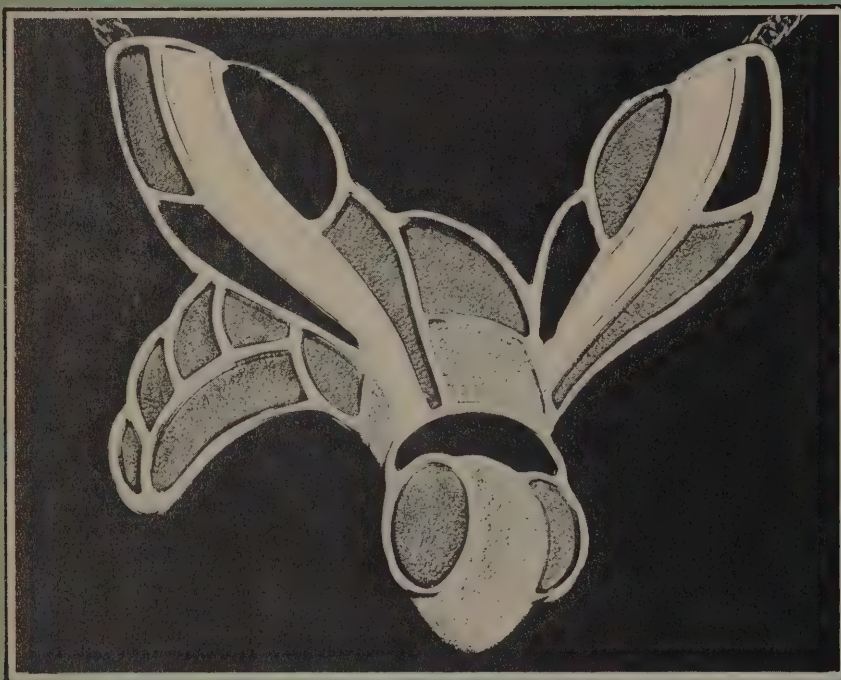
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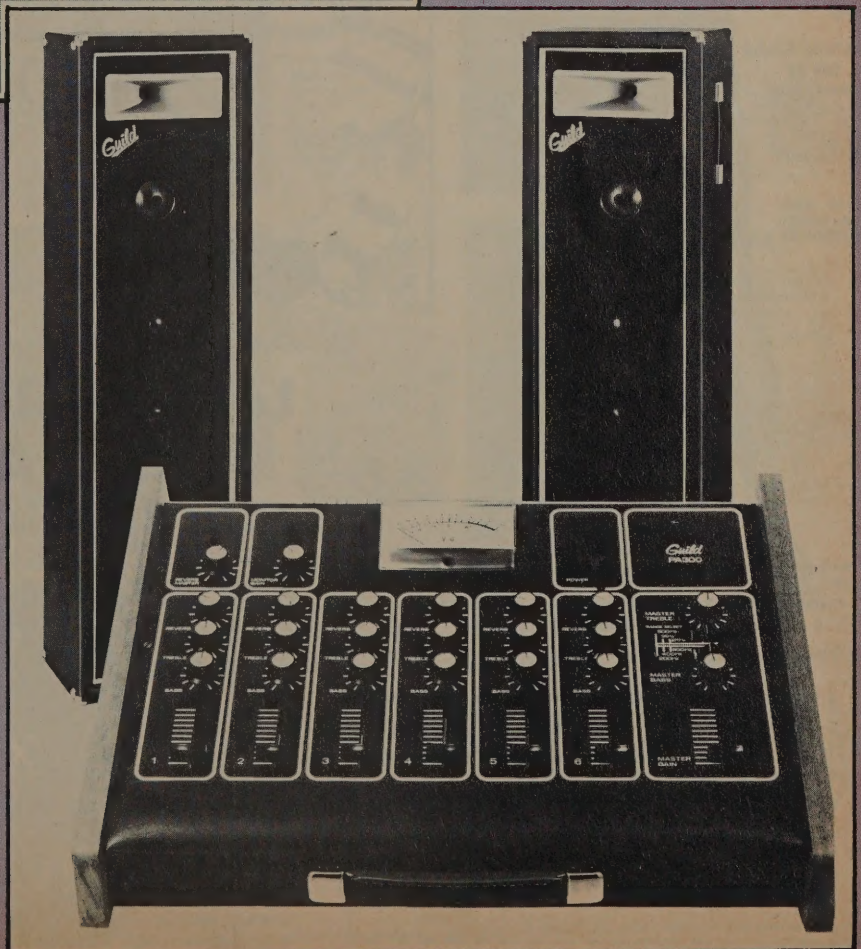
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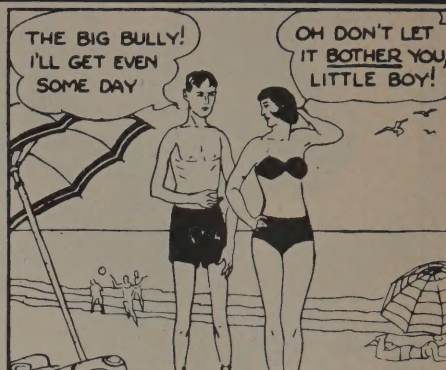
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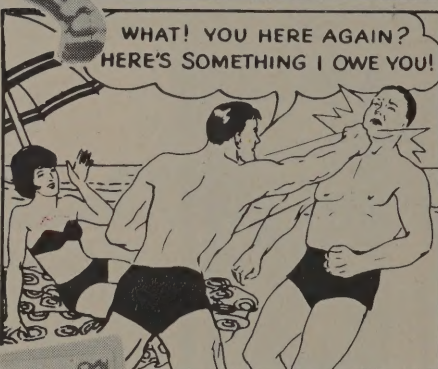
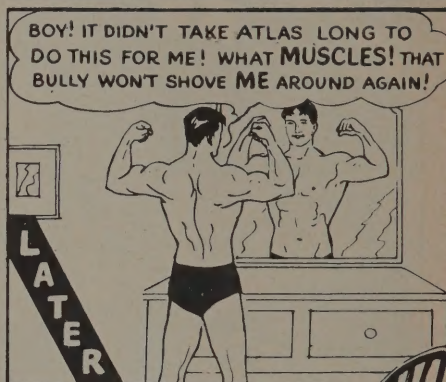
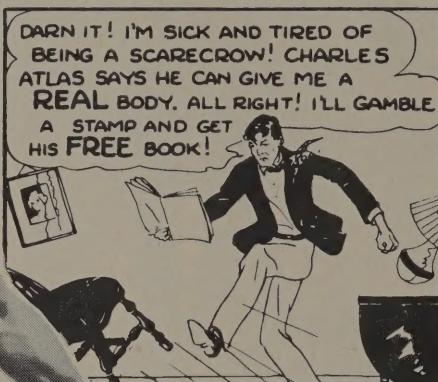
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OCTOBER, 1972

Carole King
Steven Stills
Chuck Berry
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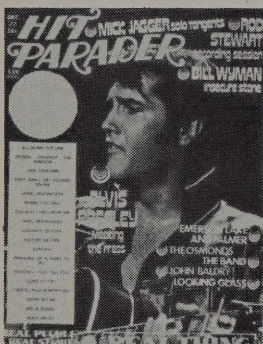
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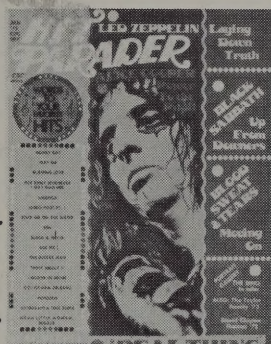
"Where Is The Love"
"Sealed With A Kiss"
"Is It You Girl"
"Coldest Days Of My Life"
"Anytime Your Cheatin' Hear"
"That Lucky Old Sun"



DEC, 1972

Elvis Presley
Rod Stewart
Mick Jagger
Looking Glass
The Osmonds
Bill Wyman

"Lookin' Thru The Window"
"Join Together"
"You Don't Mess With Jim"
"Baby Don't Get Hooked on Me"
"Close To You"
"Goodbye To Love"
"I'm Still In Love With You"



JAN, 1973

Led Zeppelin
Alice Cooper
Black Sabbath
The Who
Blood, Sweat & Tears
David Clayton Thomas

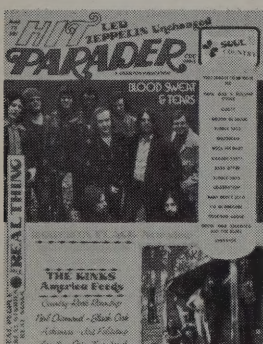
"Honky Cat"
"Burning Love"
"Play Me"
"Bar"
"Black & White"
"The Guitar Man"
"Use Me"



FEB, 1973

David Bowie
Gilbert O'Sullivan
Jeff Beck
Sly Stone
Marc Bolan
Alice Cooper

"I'll Be Around"
"Good Time Charlie's Got The Blues"
"Operator"
"Freddie's Dead"
"Garden Party"
"You Wear It Well"
"Don't Ever Be Lonely"



MAR., 1973

Led Zeppelin
Roberta Flack
Van Morrison
Neil Diamond
Black Oak Arkansas
Kinks

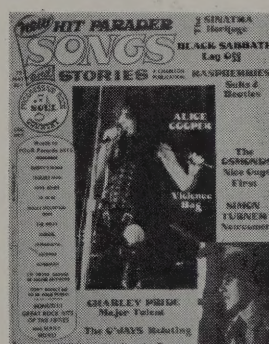
"Funny Face"
"Operator"
"You Ought To Be With Me"
"Papa Was A Rolling Stone"
"Garden Party"
"Good Time Charlie's Got The Blues"



APRIL, 1973

David Cassidy
Grand Funk Railroad
Slade
J. Lennon
Country Soul
Bill Withers

"Sweet Surrender"
"Walk On Water"
"It Never Rains In Southern California"
"Superfly"
"Your Mama Don't Dance"
"Superstition"
"I Wanna Be With You"



MAY, 1973

Alice Cooper
Black Sabbath
Raspberries
O'Jays
Donovan
Curtis Mayfield

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"Trouble Man"
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TWELVE
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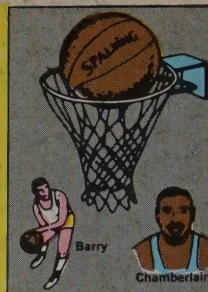
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BASKETBALL & GOAL



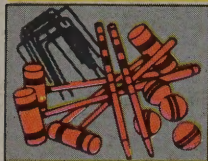
They are the only thing I ever tried to sell that people wanted to buy.
Chipper Luschnat
New Jersey



I never have to be afraid to ask anybody to buy American Seeds.
Sue Plankuch
Wisconsin



You don't have to be an expert to sell American Seeds. Anything they want to know is on the back of the packet.
Dan Russell
New Hampshire



CROQUET SET



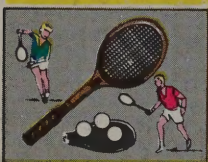
JR. GUITARS



WRIST WATCHES



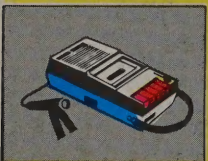
VOLLEYBALL SET



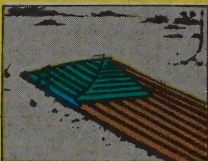
TENNIS RACKET



SWIM SET



CASSETTE TAPE RECORDER



SLEEPING BAGS



30-POWER TELESCOPE



COMPLETE ARCHERY SETS



FLYING MODELS



CHEMISTRY SETS



BICYCLES



PORTABLE TYPEWRITER



MAGIC SET



MICROSCOPE SETS



FOUR PLAYER BADMINTON



INSTANT LOAD CAMERA

MAKE MONEY GET PRIZES

with Fast Selling American Seeds

Take your choice of 100 wonderful prizes. You can earn as many as you want. Most prizes shown here and many more in our Big Prize Book are given **WITHOUT COST** for selling just one 50-pack order of American Vegetable and Flower Seeds at 30¢ a pack. Some of the larger prizes require more sales or extra money as explained in the Big Prize Book.

Send NO MONEY, We Trust You

Everybody wants American Seeds. They're fresh and ready to grow. You'll sell them quickly to family, friends and neighbors. Many boys and girls sell their packs in one day. You can, too — and get your prize at once. Or, if you want money instead of a prize, keep \$5.00 for every 50-pack order you sell.

USE THESE COUPONS ONLY

To order your seeds, fill out one of *these* coupons and mail in an envelope to:

AMERICAN SEED CO.

Lancaster, Pa. 17604
OUR 56th YEAR

MAIL ONE COUPON TODAY Give the Other to a Friend

AMERICAN SEED CO., Dept. 472, Lancaster, Pa. 17604

Please send me your Big Prize Book and one order of 50 packs of American Seeds. I'll sell them at 30¢ a pack, send you the money and choose my prize. Send seeds checked.

☐ All Flower Seeds

☐ Mixed Vegetable and Flower Seeds

Name _____

Address _____

Town _____

State _____

Zip Code _____

AMERICAN SEED CO., Dept. 472, Lancaster, Pa. 17604

Please send me your Big Prize Book and one order of 50 packs of American Seeds. I'll sell them at 30¢ a pack, send you the money and choose my prize. Send seeds checked.

☐ All Flower Seeds

☐ Mixed Vegetable and Flower Seeds

Name _____

Address _____

Town _____

State _____

Zip Code _____

\$6,400.00
AWARDED IN OUR PROMPTNESS CONTEST
In addition to the prizes and money you earn selling seeds.

Complete information is sent with your Big Prize Book and seeds.



SAVE FOR COLLEGE or SPEND IT NOW!

